

THE MYSTERY PLAY COMPETITION.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 10. No. 124.

[Registered at the
[G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

**OFFICIAL
PROGRAMMES**
*for the week beginning
SUNDAY, February 7th.*

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11 Southampton Street, Strand, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage) : Twelve Months (Foreign), 15s. Id.; Twelve Months (British), 12s. Id.

Radio and the "New Order."

By AUSTIN HARRISON.

THE "new order," it is said, is organization. It arose out of the war. It is already almost the law of politics. But my theme is pleasure, and in this respect the organization of broadcasting is certainly one of the most hopeful of the wonders of modern life, because here the pleasure is not the end, it is the means, hence the really extraordinary influence exercised by a mechanism which both delights and instructs. This is the most helpful kind of organization. It has the means literally to educate a nation, and it is applicable to the Arts. Its future would seem well-nigh unlimited. One would like to descry in this medium of approach, which makes the world akin, the basis of a national polity in which the confusion and contention of politics will tend to disappear. And at this juncture one likes to imagine it as a real liberating instrument.

* * *

pleasure would be a pain, or what we style pain would begin to constitute pleasure. Perhaps the keenest pleasure known to man is work and the fruit of effort : in a word, creation. Love, too, means that. And so strangely is our poor humanity constituted that only too often the crown of industry is evolved out of tears. To place pleasure first is to mistake and misuse the very meaning of that dangerously deceptive word.



Mr. AUSTIN HARRISON.

Here I am thinking of it as an antidote to the general tendency of the age to seek happiness in the organization of pleasure. For organized pleasure is a negative ; it amounts to disorganization. What is pleasure ? It is a relief, or gratification, yet there is no such thing in itself, for it is not the opposite of pain, and opinion varies about it astonishingly. Some like this, some that. Pleasure is not a realizable truth ; it is an abstract idea, and the more we chase it, the more it escapes us. Like the will-o'-the-wisp, it is an element of elusion and delusion.

* * *

A nation seeking to organize itself for pleasure is chasing the rainbow. If we could attain to a condition of pleasure, either

If one of the great Victorians could be resurrected, he would be astonished at our pleasure riot, and he might say : " The star children of civilization have lost their way." Discontent is rite. We are apt to seek what we have not got. It is as if the old and proved foundations no longer suffice. We have become restless. We seek the philosopher's stone—without philosophy, without the repose so essential to creation and happiness. To make "games" a criterion is a malady. It is the new "itch." When the dustman leaves off at three to play lawn tennis, we shall be ready for a prohibition law on games, which probably the disillusioned dustman's wife will vote for. We are heading that way and becoming more discontented in the process. It is because of that illusion. We are trying to make a

(Continued overleaf in column 3.)

Why Stations Interfere.

By P. P. ECKERSLEY.

WE have just concluded some tests on making two stations transmit different programmes on the same wave-length. It would be premature on my part to indicate whether or not those tests were successful; but it might be interesting to discuss some points relevant to single wave working.

I would like to recapitulate something of what has often been said before, but which may not suffer by repetition—namely, that the whole underlying principle of interference between stations is the principle of "beats."

A Tuning-Fork Experiment.

If you hit a piano note and the one next to it—play, in fact, two notes a semitone apart—you may, if you listen very carefully, hear a "thrubbing" sound as well. Both of the two notes near to one another comes a third vibration. You can do it better by tuning-forks. Suppose you take two tuning-forks, one vibrating at 1,000 a second and the other at 1,050 a second. You will hear, if you listen carefully, a deep thrubbing note equal to fifty a second (which is 1,050 minus 1,000.) This is a fact and, not to put too fine a point on it, if you will just accept the principle that two disturbances of different frequencies produce a third frequency equal to the difference in frequency between them, you will go a long way towards appreciating what follows.

So far, we have two "sound" frequencies—i.e., little puffs of slightly different rates of occurrence—in the air producing another "sound" or air wave frequency, which we can hear directly with our ears. But the principle of two disturbances of different frequency producing a "beat" or lower or third frequency remains the same for all sorts of wave motions, and is, in fact, equally true about wireless waves in the ether as of sound waves in the air.

What the Ear Can Hear.

Thus, if we send out a frequency of one million vibrations a second in the ether (i.e., a wave-length of 300 metres) and another frequency of 995,000 (approximately 303 metres), we shall produce a further frequency equal to 1,000,000 minus 995,000 i.e., 5,000 vibrations a second.

Our wireless receivers, thanks to their rectifiers, can make you hear this, and your ears can read easily up to 5,000 vibrations a second, although incapable of hearing anything like the millions of vibrations we were talking about before.

Now, the ear can hear beats up to 30,000, but practically speaking, anything above 10,000 can be considered—i.e., wireless, at any rate—insensible or supersonic.

Thus, if two stations work on frequencies, say, 1,000,000 and 995,000 (respectively wave-lengths of 300 metres and 303 metres) we shall have a note of 10,000 (there is a 10 kilocycle separation), and this is for practical purposes insensible; the stations do not beat together, and all is peace!

That Well-known Strike.

If, however, the stations work on frequencies 1,000,000 and 995,000 or 1,000,000 and 1,005,000 (i.e., wave-lengths of 300, 302 or 300 and 298 about), we get a 5,000 beat note, a thin, shrieking, wailing note on top of the programmes. Hence, we have to separate all stations by something like 10,000 frequencies to stop them interfering or beating with one another to produce audible notes.

The beating together to produce an audible note is called heterodyning. We get another example of heterodyning when the man next door oscillates—i.e., sends out waves of slightly different frequency from the one we are trying to receive. Thus, if a man switches on his set, oscillates and moves his tuning condenser, tries to tune in to 1,000,000 frequency, he may produce first of all frequencies of 1,010,000 practically insensible, then 1,005,000 & 5,000 note, then, getting nearer to the exact tune, 1,000,200

(near middle C as 1,000,200—1,000,000 equals 200 vibrations a second); and so the note goes from a high-pitched shriek down and down and down, till it is just a grunt.

So, with a distant station which copies, in effect, the oscillator next door. As the distant station gets nearer and nearer the wave-length of our own, so the heterodyne or beat note gets lower and lower. Now—and this is the point—if two stations could be adjusted to exactly, say, 1,000,000 frequency, then there would be no beat note at all (1,000,000—1,000,000 equals 0), and we cannot hear a frequency of 0 vibrations a second. So we have sought the solution of the difficulty of crowding, say, 200 stations into a band of frequencies which, with a 10 kilocycle separation (10,000 vibrations) will only give us room for 100 by trying to work the surplus on the same wave-length.

A Common-Sense Solution.

You will appreciate the difficulty. We can hear thirty vibrations a second with our ears . . . it is like the deep pedal notes of the organ. So if one station on 300 metres (mark! I have taken 300 metres as typical all this while, the argument applies to any wave-length) and another station on nearly 300 metres beat together with a difference of only thirty, we shall hear a note. So, assuming one station to be dead right, the other has to maintain its frequency right within thirty parts in one million, or one part in 30,000! At each may vary, this is not the worst!

The solution may be sought in terms of a Photo-electric crystal, which has the marvellous quality of oscillating in association with a valve to something like this accuracy. If each of the stations can be "driven" by the same inviolable source, or by crystals exactly calibrated, the scheme may be successful.

Beating together and heterodyning, then, at two stations is caused by two stations working too close together in wave-length. It is, unfortunately, a fact that a station in Rome working too near the wave-length of London can produce a beat note which can be heard in Streatham or the suburbs of Rome. Thus, there is one common-sense solution to our troubles, fewer stations using higher power.

SONGS WORTH KNOWING.

"She Is Far From the Land."

THESE well-known words by Tom Moore have been set to music by Frank Lambert. (Published by Messrs. Chappell & Co., Ltd.)

She is far from the land where her young hero sleeps,

And lovers around her are sighing,
But coldly she turns from their gaze and weeps;

For her heart in his grave is lying.

She sings the wild songs of her dear native glades,

Ev'ry note which he lov'd awaking;
Ah! little they think who delight in her strains,

How the heart of the minstrel is breaking.

He had liv'd for his love—for his country he died,

They were all that to life had entwined him;

Nor soon shall the tears of his country be dried.

Nor long will his love stay behind him.

Oh! make her a grave where the sunbeams rest,

When they promise a glorious morrow,
They'll smile o'er her sleep like a smile from the west.

From her own lov'd island of sorrow.

Radio and the "New Order."

(Continued from the previous page.)

reality out of an unreality, playing a game of make-believe at a period when decidedly more serious times are earnestly required.

Recently, serious critics have been commenting upon this condition. They say our morals are not so good as they were; our application is not so sure, our efficiency is weakened, our outlook is chaotic, our results are inferior. Probably this is so. It is so, also, all over Europe. War destroys; that is the answer. We live in a time of reaction. We have become a bit disorganized because pleasure is seen as the goal, which is a delusion, since pleasure cannot be an end, it can only be a motive of contrast, and when all seek the same thing, what was a joy becomes a monotony.

Ago ascribes the fault to youth, but this is hardly fair or correct. Age, too, is pleasure-bitten. The spectacle at any ballroom of old men dancing with all the pretty girls is notorious. London's "night clubs," halls, and places of entertainment are full of middle-age; I recently counted only two men under thirty in a famous entertainment "show." Not exactly a Victorian example, and slightly ridiculous. Youth is always its own perfection—the standards of pleasure are to-day set by age which has the money. Our reassembled Victorians would certainly boozie at the modern fetish of wealth—the champagne standard of age, the silk stocking standard of poverty—and he might even ascribe our prevailing discontent to the futile cult of pleasure.

The truth is that the more we try to organize pleasure, the more we disorganize ourselves, all pleasure being relative and always dependent upon more pleasure. Hence such a movement is chimerical. People so afflicted cannot be happy; though it is suspended, work becomes disatful, our substance is frittered away in pursuit of a vain thing. Real happiness lies in effort, in contrast, in spirit, in performance, and when we organize their reverse, we worship but an idol.

In other words, we minimize ourselves. I fancy the Victorian would agree with this diagnosis. It is a mistake because it is an affectation. For we have not really become careless or idle, or idol-worshippers. Yet it seems the right thing to affect. When people want to appear what they are not, restlessness is the inevitable consequence. The discontent so prevalent is explained by this restlessness, which we seek to drown in pleasure. And this is the malady of the age. But intoxication is only a condition; it is not an end, though it may "end" those who indulge in it too freely. Similarly with pleasure-seeking. Pleasure for pleasure's sake is a self-contradiction. There is no wisdom of pleasure. One can die of its surfeit.

But this is not a horrid, and as long as the star children can see the stars, there is no cause for pessimism. I mean a man must at times look up. That is the secret. We must not allow ourselves to fall into a disorganized irreconcilability because of an organized unreality.

No doubt, the times are "out of joint"—they usually are. The remedy is confidence—it always is. To-day it is almost decadent to be happily married, yet there is no pleasure to be derived from an unhappy marriage. All this is symptomatic of a state of malaise which is quite alien to the national genius. Let us get on with our work, and pleasure will come naturally. It cannot be organized. We command marvels that would make the Victorian gape. One of which is Radio with its immense power of fellowship hitherto inconceivable. Here we can switch on to the infinite sources of the mind which is man's escape from materialism. The Arts come to us through the air, and like Cupid, we descend to Psyche. Darwin could not do that. This is the new ambrosial. If we organize the mind, pleasure will not require organization.

Official News and Radio Gossip.

Prince of Wales to Broadcast.

THE idea of the Prince of Wales attending a banquet at the Guildhall in recognition of his great services to the nation during his recent tour was abandoned at his own request. This being so, the speech which he is to make on February 16th, at the British Industries Fair Banquet at the Mansion House, about 9.30 p.m., which is to be broadcast, will be of special interest to every British home. The importance which the Government attach to the present year's Fair may be estimated from the fact that they have made a special grant of £25,000 for publicity.

"The Duchess of Danzig."

An extract from that popular musical comedy, *The Duchess of Danzig*, is promised in the London programme for March 8th, while, as the week's feature, on March 12th, at 9.30, there will be relayed a part of that more recent musical comedy success, *No, No, Nanette*.

The Music of the Hunting Horn.

Captain L. C. R. Cameron will give a talk from London on "Horn Music" on Monday, March 8th, at 10.10 p.m. He will illustrate his remarks by blowing various calls or "lemons" used in the hunting field on a collection of ancient and modern hunting horns. Listeners will hear some of the old calls used by our ancestors, but now forgotten—such as "The Reheart," "The Call for the Company in the Morning," "The Stake to the Field," "The March," and "The Velline." Specimens of modern French hunt music will be also given, while some of the English calls will be blown on one of the horns actually used by the famous John Peel.

A "Praise" Concert.

An important "Praise" concert takes place at the Town Hall, Birmingham, on Thursday, February 25th, and will be relayed to other stations. The soloists are Miss Carrie Tubb, the well-known soprano, and Mr. Walter Hyde, tenor. The City of Birmingham Choir, and the Wolverhampton Musical Society, together with the Station Orchestra, under the leadership of Mr. Frank Cantell, will be conducted by Mr. Joseph Lewis.

"Prunella" from Newcastle.

On Monday evening, February 15th, *Prunella, or, Love in a Dutch Village*, will be produced at Newcastle by the Station Repertory Company. This is a fantasy by Laurence Housman and Granville Barker, with incidental music by Joseph M. Moore, which will be played by the Station Orchestra. *Prunella* is one of the most tender and gracefully conceived plays in the language.

"Lady Windermere's Fan."

Cardiff listeners have expressed so emphatically their appreciation of the station's production of three of Oscar Wilde's plays that it has been decided to broadcast *Lady Windermere's Fan* on March 3rd. This play was, perhaps, the most popular of the series, and undoubtedly it contains some of Wilde's choicest epigrams and strongest dramatic situations. It was first produced by the late Sir George Alexander at the St. James's Theatre, London, in 1893. The microphone version will be slightly shorter than the original, but every effort will be made to leave the strength and the humour of the play intact.

"Where Do the Programmes Go?"

The problem of the winter habits of the fly are no less intriguing as a popular question than the problem of the fate of the programmes which are so carefully despatched from the various stations.

The letters received give some indication of the reception accorded to the daily transmissions, and at the Cardiff Station a novelty in the programme for March 11th will be a few scenes, mainly

humorous, of what appears to happen. A musical programme will first of all be broadcast in the ordinary way, and, later, in the Studio, scenes will be given of the reception which might be accorded to the various items by different types of listeners. Some famous broadcasters will be recognized as the "listeners" and the scheme is one which promises to provide an entertaining evening.

Shingled Tales.

Glasgow listeners will find on Monday night, February 15th, a cheerful programme of variety, beginning with the popular Pianoforte Sonata Series, played by Mr. Herbert A. Carruthers, at 8 o'clock. This will be followed by two Shingled Tales of diverse type, and later by Mr. Hugh Mackay, the Arts' Legion of Service Tenor, in Scots Songs, and the Station Orchestra in light music.

Famous Scottish Preacher at Edinburgh.

An entire evening service will be relayed from St. Cuthbert's Parish Church, Edinburgh, on Sunday, February 14th, at 8.30 p.m., the preacher being the Rev. Professor W. M. Macgregor, D.D., of the Glasgow United Free Church College. Professor Macgregor was formerly minister of St. Andrew's United Free Church, Edinburgh, and this will be his first appearance before the microphone.

A Recital of Old Music.

Part of the programme to be broadcast from the Edinburgh Station on the evening of Wednesday, February 17th, will be devoted to a recital on the harpsichord by Professor D. E. Tovey, Mus.Doc. of the University of Edinburgh. The instrument, which is a genuine two-manual harpsichord of the period—i.e., late eighteenth century—has been kindly lent to the Station director by Mr. Harry Hodge, a well-known local musician and composer of pianoforte music. Among other pieces, Professor Tovey will play Bach's Italian Concerto which was specially written for the harpsichord, where the solo is taken on one manual and the tutti parts on the other.

A Variety Evening.

An evening of variety is promised at Birmingham for Monday, February 22nd, when the first half-hour will be occupied with a broadcast of a selection of sea shanties taken from the series arranged by Sir Richard Terry. These will be sung by Mr. Harold Howes, with male voice chorus. In the next quarter of an hour Birmingham listeners will welcome their Station Director in some of his "Recitals Grave and Gay." At 8.45, listeners are asked to visualise the old moated Grange of Gore Ash, the country seat of a friend of Mr. Priest. Sir Ralph West, a keen sportsman, has just returned from abroad, and Priest is staying the week-end with him. This play, in which appear the London Radio Repertory Players, is entitled *The Stallions of Gore Ash*, the action taking place in the hall, the oak-panelled dining-room, and the stables of the Grange.

Our Mystery Play Contest.

The Mystery Play in connection with which *The Radio Times*, as already announced, is offering prizes, will be included in the programmes on March 1st, 3rd and 6th. The play, entitled *Which?* is the story of a shipwreck. A woman, gently nurtured and beautiful, is cast adrift in a ship's boat with three men, of widely differing types, sharing vicissitudes that fling them near to death. They reach a deserted island in mid-Pacific. The men are all in love with the girl. One man is a big, arrogant millionaire, who has thrust his way to the forefront by indomitable perseverance and relentless fighting against heavy odds—the "caveman" type, with primitive passions. The second is a *dilettante* society man, who has never lifted a

hand to help himself since the day he was born. The third is an ordinary seaman.

Hostility grows between the three men as to which shall win the girl's favour. There are no social restrictions to hamper them. They must make their own laws. They act according to their original natures. Which will the girl choose?

The play provides an unexpected solution. Will the veneer of conventions survive?

Listeners will be invited to send in solutions between the broadcasting of the Second and Third Acts, that is on March 4th and 5th. Further details of the competition will be published in the next issue of *The Radio Times*.

Symphonies and Dance Music.

On Monday, February 15th, the Augmented Station Orchestra and Mr. Walter Halton, cellist, will broadcast from the Liverpool Station "A Light Symphony Hour," which will include the cello sonata in A Major by Boccherini and the symphonic poem *La Jeunesse d'Hercules*, by Saint-Saëns. This will be followed by "An Hour in the Open Country," which will also be heard from Daventry. Besides orchestral pieces which call to mind the countryside, listeners will hear Mr. George Hill (caroline) and the "GLV" Male Chorus in a group of folk-songs of the open country. The evening of Dance Music broadcast from Liverpool a few weeks ago was so well received that it has been decided to relay a further dance programme, played by the New Graftonians Dance Orchestra at the Grafton Rooms, from the Liverpool Station on Wednesday, February 17th.

Girls' Club Talks from Liverpool.

Following upon the arrangements by which the Boy Scouts, Boys' Brigade, and Boys' Club organizations broadcast a monthly bulletin from the Liverpool Station, a period has also been set aside for the Liverpool Union of Girls' Clubs, who will give a talk on the third Wednesday of every month. Their first broadcast will be on Wednesday, February 17th, when the speaker will be Miss J. E. McFarlane, Warden of David Lewis Club, Women's Section.

Popular Fare at Plymouth.

At the local concert on Wednesday, February 17th, at Plymouth, Miss Olive Sturgess, soprano, will broadcast for the first time from the Station. Her songs will include "O, that we two were Maying"; "Night Nursery"; "The Red, Red Rose," and four old English songs by Eric Coates.

Wagner Operatic Selections.

An interesting local feature at Aberdeen will be the broadcast of "Scenes for Chorus and Orchestra" from several of Wagner's operas on Monday, February 15th. These have been specially arranged by Fletcher, and consist mainly of the finer and more popular excerpts from the Wagnerian operas.

A Scots Play at Aberdeen.

The usual Scottish hour, from the Aberdeen Station, will be held on Saturday evening, February 20th, and the Scottish play will be *The Visitor*, which has been specially written for broadcast by Mr. D. M. Cumming Skinner.

Hitting the Rods.

There will be some interesting talks of an unusual nature from the Hull Station during the week beginning February 14th. "Hitting the Rods" will be the subject of a talk by Mr. Hiram P. Bailey, F.R.G.S. Mr. Bailey's book, "Shanghaied out of Friesland," has been broadcast recently in America as a "serial broadcast." The Boy Scouts' talk on Thursday, February 18th, will be given by Colonel F. C. Pawley, I.D. He will talk about "Dives and Diving."

Programmes From Five Studios.

Behind the Scenes at London Station. By A. G. D. West.

No fewer than four different studios were recently used simultaneously in connection with a single programme from London. The various extracts followed each other in such quick succession that the use of all these studios was necessary so that there should be no breaks in the programme. Clever stage management was required in order that the various items could be brought in according to the pre-arranged scheme.

This particular programme was unique, but such is the variety of the daily programmes, that not many a day passes without three or four of the studios at Savoy Hill being used to make up the programme.

The Days Before Daventry.

It is nearly three years since the B.B.C. moved to the premises at Savoy Hill, where one studio only had been built to cope with all the programmes. At that time there was no Chelmsford or Daventry. There was no need to provide separate programmes in London for other stations. Rehearsals and auditions had to be conducted as best they could be in this studio and in other small rooms.

It was not until the end of the same year that the need of a second studio was considered. From that time until the latter part of last year, two studios had to suffice for all the requirements in the nature of programmes and rehearsals and auditions.

It is interesting to note as a sign of the recent development of broadcasting in London that, whereas, three years ago, the B.B.C. was able to carry out programmes in London with only one studio at their disposal, five studios are now occupied every day and all day for transmissions, or for rehearsal purposes.

Artificial Results.

The development of studio construction is another sign of the progress of broadcasting. The first studio that was built at 2, Savoy Hill, was designed on the principle that no outside sounds should enter and no inside sounds should pass out. Also, it was believed necessary to cut out any effects of echo or reverberation.

For these reasons, this first studio was very heavily draped. Six air-spaced layers of fire-proof sacking covered the walls and ceiling and a thick carpet was spread about the floor. The result was according to expectations. All who entered that studio were impressed with the dead effect it had on the voice or on music. To the artist not used to broadcasting, this naturally was a great strain, and to an orchestra and its conductor the result was entirely artificial, in that they could not, as it were, properly hear themselves playing. They were unable to gauge and modify the effect of their performance.

"Deadness" and the Microphone.

This studio, however, served a very useful purpose, because at the time it was built, the properties of microphones were not understood. The highly damped properties of the room permitted very little reflection of sound from the walls, which proved useful in assisting the development of the microphones such as are at present in use at all the B.B.C. stations. In other words, although the studio was much too "dead" to allow of proper performance by artists, this "deadness" made it an ideal chamber for investigating the performance of microphones.

The difficulties to artists were partially removed by the erection of a second studio. This was a much larger room and had only one layer of sacking behind the draping. The result of the free atmosphere enabled artists to give much greater expression and individuality to their performances. At this time, not much attention had been paid to acoustic requirements in broadcast musical performances, but listeners were beginning to realize,

from hearing outside broadcasts from large halls and theatres, what a difference there was from the point of view of musical appreciation between these and studio performances. This large studio was subsequently modified by removing the layer of sacking, and it has been used in that condition as the chief studio for transmissions from London right up to the present time.

As a result of the expansion of the broadcasting service when the offices at Savoy Hill were enlarged last year, three more studios were built. These have not yet been put into full-time operation as regards programmes, as considerable difficulty has been experienced in getting them entirely suitable for the various purposes for which they were built.

The Question of Draping.

They consist of a medium-sized studio, suitable for accommodating an orchestra of thirty or so musicians; a small speech studio, which is used for announcing news and weather reports and for giving off the talk; and a combination studio for dramatic purposes, consisting of three parts, which allow of effects and echo to be superimposed on the transmission of a play just as it is desired in any particular production.

The draping of these new studios had been arranged from experience gained in the older studios. Furthermore, it has been made variable, so that these studios can be used to the best advantage according to requirements.

Generally speaking, each particular type of transmission requires just a certain amount of reverberation. This amount depends entirely on the arrangement and type of material used for the inner surfaces of the studio. For talks and for ordinary dramatic performances, there should be practically no reverberation, because the main requirement is to secure intelligibility of the speech. The new "talk" studio has, therefore, been fairly heavily draped, though not nearly to such an extent as the old original studio. The new dramatic studio—the section in which the plays are to be produced—is also fairly heavily draped, but the draping is removable and can be drawn back from the walls to introduce, as required, a little reverberation, should it be necessary to use this studio for musical performances comprising a few artists, as, for instance, for chamber music.

For Big Productions.

The new large studio has only one layer of draping on the walls and ceilings, but this is arranged on runners and can be drawn back anywhere to give any special effect.

These studios do not in any way represent finality. So far, no studio exists which is capable of dealing really well with large symphony orchestras or large productions employing an orchestra and a chorus and players. This is mainly a matter of size. For some months many experiments have been made with a view to finding out what requirements are necessary to deal with these larger productions.

A good deal has now been learnt, and it will not be long before definite steps will be taken to give performances of this nature the setting that is due to them.

A PARTICULAR effort is being made by Belfast Station this term to interest educationists in Northern Ireland in the possibilities of Radio Transmissions to Schools. On the advice of an influential advisory committee, the Station has arranged an attractive programme from 8.0 to 8.30 on Tuesday and Friday afternoons. Brief lessons are being given in French by Miss Heriot, who is not only an able teacher, but possesses an attractive "microphone personality." English Prose readings have been chosen and will be broadcast by Mr. Forrest Reid, the novelist, and English Verse will be spoken by Mr. Arthur Malcolm.

Story of the 'Cello.

A Popular Broadcast Instrument.

IT is generally recognized that one of the best instruments for broadcasting purposes is the cello.

The history of the 'cello is not, perhaps, so interesting as that of the violin. Before the latter reached its present state of development, most stringed instruments played with a bow were called viola. There were various kinds of these: the viola "da gamba," "da braccia," "viola alta," "viola bastarda," "viola tenore," etc. The violoncello is a bass instrument modelled on the "viola da gamba."

Liked by the Puritans.

The famous Amati made 'cellos as well as violins in Italy in the sixteenth century, but for a long time these instruments were only used for the purpose of accompaniment, and it was not until the beginning of the eighteenth century that the 'cello began to be regarded as an instrument capable of being used for good solo work. It is a remarkable fact that the early Puritans, who looked askance on most music, used the 'cello in some of their religious services.

The violin and the organ they regarded with horror, but the 'cello was for some reason permitted fairly frequently, and some of their 'cellists were well-paid performers.

The early 'cellos were larger in size than those of to-day, and it is said that the present one was fixed by Stradivari, probably the greatest violin-maker of all time.

From Ox to Nightingale.

In spite of its size and heavy strings, the 'cello is capable of producing the most delicate effects. An evidence of this there is a neat remark of Voltaire. After hearing a noted 'cellist of his day play, he said, "You make me believe in miracles, for you can create a nightingale out of an ox."

When it came to be realized that the 'cello was something more than a mere accompanying instrument, many famous composers began to compose especially for it. One of the most renowned of these was Luigi Boccherini (1743-1803), who is known to most listeners to-day for his charming Minuet.

The son of a double-bass player, Boccherini early took up the study of the 'cello, and toured all over Europe as a solo player. In the Overture to *William Tell* Rossini makes great use of the 'cello, and Haydn, Cherubini and Mendelssohn also made effective use of it in some of their works.

Brought to Perfection.

Another celebrated 'cellist of the past was a Belgian, Francois Servais, who was born in 1800 and died in 1866. He brought 'cello playing to the greatest perfection and composed three Concertos and sixteen Fantasias for violoncello and orchestra. Some of his compositions are extremely difficult.

Perhaps even a more famous player was Alfredo Piatti. Born in 1822, he played with Liszt at Munich in 1843, and also made a great success in London and Paris.

It is strange, however, that although the 'cello's possibilities have been recognized for so long, the number of great soloists has been extremely small. Besides those already mentioned, one calls to mind David Popper and Hugo Becker of the past, and in more recent times Pablo Casals, Mr. W. B. Squire, Mme. Sugia, and that famous broadcast artist who lured the nightingale with her playing, Miss Beatrice Harrison.

THE engagement has recently been announced of Mr. Maurice Cole, who is perhaps the most popular radio pianist, to Miss Winifred Small, the violinist, equally well known to listeners. Both have been associated with broadcasting since its early days.

PEOPLE YOU WILL HEAR THIS WEEK.



Mrs MIRIAM FERRIS will be heard in plays at Aberdeen on February 8th, and at Glasgow on February 12th.



Miss HAZEL GRAY Pianist, who is broadcasting the 7.35 p.m. Feature this week from London, Daventry, and other stations.



Miss PHOEBE NEWMAN Violinist, who will broadcast from Bournemouth on Sunday, February 11th.



Mr. FREDERIC COWEN, the famous composer, will accompany a recital of his own songs in the London and Daventry programmes on Friday, February 12th.



Miss ETHEL LEVEY, the popular revue artist of the "Big Kitten" cast, will be heard in that play at various stations on Friday, February 12th.



Mr. W. H. BERRY, who appears in "The Blue Room," part of which will be relayed from the Gaiety Theatre in London, Daventry, and other stations on Friday, February 12th.



Mr. HARRY BOLLOWAY (Solo Violin) will be heard from London, Daventry, and other stations on Sunday, February 7th.



Mr. E. NORMAN TORRY, whose play, "The Eternal Triangle," will be broadcast from Hull on Wednesday, February 10th.



Mr. W. HAROLD THOMSON, the novelist, will broadcast humorous Scots Stories from London and Daventry on Saturday, February 13th.



Miss JENNY WYNNE and Mr. ARTHUR ACKERMAN, whose Folk-Song Duets will be heard by Daventry listeners on Monday, February 8th.

Listeners We All Know.

The Man Who Likes It Loud. By F. Morton Howard.

"HA, come in, my boy!" he welcomes you, hospitably, eagerly. "Come in! I've just got my nephew, young Syd, to build me a couple of extra valves for me. It's made the set just an A perfect treat. Come on in! I'd like you to hear it!"

As a matter of fact, you have been hearing it ever since you approached the house, and when the front door was opened to you, you were nearly smitten down by the vehemence of the loud-speaker's tone. Indeed, you would rather like to avoid any closer acquaintance with it, but the enthusiast at the doorway grasps you by the arm and hauls you within.

"Not it ever so much louder than it was before!" he bawls at you, as you hang up your overcoat. "Can you notice it?"

"Can you notice it? You can't notice anything else."

Chuckling his pleasure in the treat he is going to give you, your host pushes your reluctant form into the presence of the loud-speaker.

"There she is!" he says, proudly, pointing very unnecessarily to the instrument.

A blare which is almost solid enough to lean up against is proceeding from the loud-speaker. The very pictures are trembling upon the walls. You find yourself longing for the comparative quietude of a boiler-factory. You find yourself thinking that a railway terminus, judged by the standard of this loud-speaker, is a place of almost deathly silence.

"Not going exactly what you might call full-strength," shouts your host in your ear. "It's only a cheap speaking."

The information surprises you. You had an idea that what was being broadcast was a simultaneous recitation by all the massed regiments of the British Army to an accompaniment of guns and thunder.

"You wait till there's a band starts!" bellows your host. "Then you'll hear something!"

Privately, you doubt whether your exp-dream will last till then, but you smirk vacuously at your host.

"Grand, ain't it?" he demands, and nods at the loud-speaker with fond pride. "Ever 'eard a louder?"

"Never!" you state, emphatically.

You don't believe that there can be anything louder to hear!

"All the same," ruminates your host, "I don't know as I won't get young Syd to build me in still another two or three valves. I'll see."

"You like it—or—powerful?" you inquire.

He nods.

"Loud as it can be got!" he says.

The roaring, brawling cascade of noise from the loud-speaker ceases abruptly. An ineffable, delicious sense of peace enfolds you. Ferociously you hope that the instrument has gone wrong. It seems to you quite possible that its inward workings may have exploded under the strain.

But your host is unperturbed. He picks up the programme.

"Next item, band music," he tells you. "Now for it!"



Suddenly the end of the world has come.

The voice of the conductor, sounding like the Last Trump, confirms your host's statement.

Suddenly the end of the world has come—or, so it seems to your disordered imagination. Vast oceans of spear spout from the loud-speaker. You see the hateful instrument as a sort of fountain that shoots forth bricks and paving-stones and boulders of noise that fall on your head. Your natural, primal instinct is to stuff cotton-wool into your ears and get under the carpet.

But your host, with his head tilted sideways, is regarding the loud-speaker with affectionate appreciation.

"Tidy little chirp, ain't it?" he remarks.

"You don't think it's—it's distorting a little bit, do you?" you ask.

"Maybe," he returns, easily. "It generally does. It don't matter, anyway."

"It—it seems to me to be 'blasting' rather a lot," you venture.

"Darsay," he agrees, without the least concern. "I don't mind!"

He continues his prideful regard of the devastating loud-speaker, but gradually a troubled look dawns on his visage.

"She don't seem to be firing it out quite so loud as she did," he says, dissatisfiedly. "What do you think about it?"

You can only say you detect no difference. You are still metaphorically struggling in deep water exactly under the busiest spot of the Niagara Falls and having tin buckets and railway accidents and steel girders and cracked church bells deluging down on your poor defenseless head.

"I'll ave to see what young Syd can do to tune er up a bit," he decides.

He calls young Syd.

"Ginger her up!" directs your host. "She's getting quiet and lazy."

Young Syd, nothing loth, forthwith proceeds to ginger her up.

Under his skil, Mount Etna in eruption and two or three milk-can washing depots and a sequence of gunpowder-factory explosions add themselves to the appalling clamour. From the look on your host's face, you deduce that he is thoroughly pleased with young Syd, and respects him as a master-mind of the sensitive world.

At last you make your escape. Followed by your host, you seize your overcoat and hat, and totter彼此ly to the front door.

"Fity you've got to go so soon," he remarks.

We never shut down till midnight, if we can elp it."

"You—you keep that up till late?" you query.

"Later the better!" he declares. "I wish we could keep it up all night."

He glances towards the house that shares the semi-detachment of his own abode.

Then he turns to you, and with one remark raises the curtains that veil his soul.

"Them next-door neighbours of ours," he says, dashly. "I'll learn 'em to allow their youngest daughter to start practising 'er scales on the piano at all past seven every morning!"

(We shall shortly publish another story in this series).

Points From Talks.

A Cardinal's Sugar Sandwiches.

How well I remember the first time we went to tea with Cardinal Manning. There was nothing but bread and butter and the Cardinal was quite upset about it. "This will never do, my boys; I will see what we can get," and he rang the bell. "Bring some jam," said the Cardinal. "There is none," replied the butler. The Cardinal seemed most upset, and, as far as I can remember, so were we.

There was a pause, and then a smile came over the aged man's face. "Have you boys ever had a sugar sandwich?" he said, quietly. We replied that we had not. "Well, all that I can tell you is, it beats jam into a crooked hat!" To be made sugar sandwiches by a live Cardinal does not fail to the lot of many boys—and how good those sandwiches were!—Lieut.-Col. Walter d' Becket.

What Would British Brides Say?

I could talk to you all day about the Musselman customs. Their wedding ceremonies are most interesting. What would the British bride say if she were literally driven, or chased, to her bridegroom's home by a rabble of shouting male friends, with mother desperately hanging on to the horse's or donkey's tail, the only other woman present, and the bridegroom acting as chief desperado? This is carrying off one's bride with a vengeance.—N. A. Adams.

The Little More

HAVE you heard the story of the man who was told by a delighted Monarch to name his own reward for inventing such a wonderful game—the game of chess—and his reply—just a grain of wheat for the first of the sixty-four squares on the board, two grains for the second square, four for the third, and so on until the number was multiplied sixty-three times? The real point of interest is, of course, in the total, which reaches the amazing sum of twenty figures, equal to about thirty-nine billions—not millions—but billions of bushels of wheat.—Samuel Tinsley.

The Pangs of Publication.

For a week before publication day I am incapable of work; and publication day itself passes in a kind of breathless whirl. I never think on that particular day, and I cannot eat much, either. My brain seems to be all over the place. I imagine all sorts of people reading my book—hating it—liking it—finding it dull—or finding it thrilling. I even imagine the effect which certain sentences may have on certain types of readers. And this is all the more curious because while I am actually writing the book I never think of my readers at all.—Albert Franklin,

Drama or Directory?

One of the minor mysteries of film-production is the habit of introducing a photoplay with a kind of roll-call, a list of the full names and professions of everyone connected with the making of the film, from the producer to the call-boy. The public may well ask: "Is this a drama or a directory?" These professional muster-rolls, it seems to me, ought to be put in the programmes, and not on the screen.—G. A. Atkinson.

Personality and Speech.

It is a well-recognized fact that personality is largely conveyed by the spoken word. Business men in this country who have a ready command of their own tongue are almost invariably more successful than those suffering from hesitant or imperfect diction. It is an unfortunate fact that in very many instances linguistic ability is coupled with a low order of intelligence in other and more essential directions. In certain walks of life, for example, you may find men who genially patter along with some command of half-a-dozen languages, but who have little else to recommend them.—J. L. O'Brien.

Programme Pieces.

A Weekly Feature, Conducted by
Percy A. Scholes.

BYRD'S "AVE VERUM," AND THE
"PARISIAN TONE."

LONDON, DAVENTRY, AND OTHER STATIONS.
(SUNDAY.)

NOW that we are hearing quantities of the choral music of the sixteenth century, and regaining the spirit, musicians are beginning to claim that William Byrd was as great a composer as his contemporary, William, was as playwright.

Byrd climbs to the very pinnacle of unaccompanied vocal music—a pinnacle reared high into the blue purity of a rarefied atmosphere, such as has seldom been attained by other climbers of any nation or any period.

His choral music and that of his many noteworthy contemporaries has two great characteristics. The first is its subtle, inexpressive ("modal") harmony; the second is its smooth, flowing rhythm, derived from the rhythms of speech and avoiding the march and dance rhythm which have pervaded music in later days. Obviously, these two characteristics, with their capacity for suggesting the infinite, are specially fitted for music to be used in the service of religion.

The second characteristic, especially, is due to the music's origin in "Plaisance," of which we have a good example this evening in the "PARISIAN TONE." Plaisance began with the earliest days of the Christian Church (if it did not, indeed, derive from the practice of earlier creeds), its principle being simply the musical reciting of the words, to melodies based upon the natural vocal inflections and rhythm.

Byrd's *Ave Verum* is a setting of the Latin Hymn, *Ave verum corpus* (*Hail, true body*). It is deeply expressive of the thought, but fairly simple and straightforward, with practically no verbal repetition, or musical decoration. But there is wonderful treatment of some passages—*ceteris plausione insinuatione . . . (Thus who truly hangedst many)*, etc.

The whole of the last part, *O dulcis, O pie, O Iera Fili Mariae, misericordia mea* (*O tender, O loving, O Jesus Son of Mary, show me thy mercy*) is repeated. (The English words above are given from Sir Richard Terry's translation.)

ROSSINI'S "BARBER OF SEVILLE."

GLASGOW, WEDNESDAY AFTER THE OVERTURE
FROM BELFAST, WEDNESDAY.

Rossini wrote *The Barber of Seville* within the very brief period of three weeks. It is one of his most sparkling works, and one of the most popular of all Comic Operas.

In it are shown the machinations of two lovers, who are opposed by the girl's guardian, who intends to marry her himself. They are helped through by the town barber—Figaro—whence the Opera's title. (This Figaro, a creation of Beaumarchais, appears also in Mozart—as opera-goers well know.)

ACT I.

There is a long OVERTURE (a favourite concert piece) which begins with a *Slow Movement*, and continues with a gay, *Quick minuet section*.

FIRST SCENE. At dawn, in a street in Seville, COUNT ALMANA (Tenor), accompanied by his servant FIGARO (Baritone) and professional MUSICIANS (Chorus), serenades ROSINA, waif of Dr. Bartolo. Presently the Count is left alone, and the lively, blustering Town Barber, PEDRO (Bass) appears, singing his famous *Ronc for the city's festation*. The Count finds him friendly.

Now ROSINA (Soprano) appears on the balcony, with Dr. Bartolo (Bass). She manages to drop a letter of encouragement to her unknown wooer.

The Doctor drives her back into the house. The Count invites Figaro, who promises all help, and tells him to gain entrance to the house by disguising himself as a drunken soldier, as a regiment is expected in the town.

(Continued in column 3 overleaf.)

Laws at Which We Laugh.

By "A. T. Torney."^{**}

A SHORT time ago, after the conclusion of a criminal case in which I was engaged, the judge did me the honour of inviting me to dine with him. To the proposal I readily assented. The day was a Wednesday. It is important to remember that. It is equally important, for my purpose, to bear in mind that one item of that most excellent dinner was beef.

It was Wednesday, then. And the learned judge was eating the roast beef of Old England. We fell to talking of crime and criminals, and referred to the case which I have mentioned.

The prisoner—whom I defended, and who, in spite of, and not because of, my defence, I hope, was found guilty and sentenced—amongst other things, had said in a lower court that he was ignorant of the law on the point. I ventured to suggest to the judge that it seemed a hardship that every King's subject was supposed to know all the laws that successive Parliaments turned out.

Astonished the Judge.

I said that few lawyers knew much, leave alone all law. And what about the unfortunate layman who had no time to study it?

"If they didn't know the law, they ought to," was the judge's comment. "Ignorance of the law is no excuse."

"Forgive a personal reference," I said; "but even at this very moment you are breaking the law."

"I am breaking the law! What on earth do you mean?" he demanded.

I replied with the deference and humility due from a humble junior to the wearer of His Majesty's ermine: "The law of the land says that you must not eat meat on Wednesday."

He answered ironically: "Rubbish!" But I proved it to him, and then he said: "By Jove! I wasn't aware of that."

Illegal to Beat on Sunday.

I further informed his lordship that the punishment for the offence, as specified by statute, was a month's imprisonment.

Farce as it may seem, this is still the law; but it is not the only crime that you may commit with impunity. There are many others.

It is, for instance, illegal to boat on Sunday. And the fine for that heinous offence is fixed by statute at five shillings. Nobody in these days is annoyed for that offence, and if the law were put into operation, there would be an extremely heavy contribution to the police rates.

Again, there is still a statute unexpired that makes it a criminal offence, rendering the offender liable to arrest, for a person to hold in his hand any lighted cigar, cigarette or pipe in a public conveyance. Apparently, according to this clumsy law, you might hold the pipe in your mouth and puff, but you might not hold the pipe in your hand.

Churchgoing by Statute.

It may be news to some that, under a statute of Elizabeth, it is an offence to absent themselves from divine worship on Sunday. The fine for the absence is one shilling. Many would, perhaps, think it was a shilling well invested. What might be awkward is the fact that the law prescribes that that shilling must be paid in copper coins.

But if they are desirous of avoiding that crime, and after the intimation of their guilt determine to amend their ways, may I warn them that they must walk to church? If they go by car or carriage or bath-chair, they are liable to be relieved of those means of locomotion. For the law still gives the local constable power to confiscate such vehicles.

I dare say you have often read in the personal column of some newspaper an advertisement begging the thief to return stolen property. A

big reward is offered, and the notice concludes, "No questions asked." That is not only an offence, but a very serious offence. It is known as "compounding a felony," and not only the advertiser is liable, but the editor also could be prosecuted. But they never are prosecuted. The law shuts one eye. It is another of our unpunished crimes.

Those who publish and those who sell newspapers on Sunday are breaking the law, and the millions who buy them regularly and with impunity also break the law; while an Act of 1871 makes it illegal to open or use any house for public entertainment or amusement or for public debate on Sunday if admission is by payment of money or tickets sold for admission. For this offence the penalty is the forfeiture of £200.

Broken With Impunity.

By a subsequent Act, local authorities were given power to grant permission. To advertise such proceedings, or to print advertisements of them, render the offender liable to a penalty of £50.

During recent years there has been an enormous increase in Sunday sports but it would seem that many of them are still illegal. The Lord's Day Act of 1825 prohibits all meetings for sport or pastime on Sundays by people out of their own parishes. But although that Act is still alive, it is never enforced.

Again, an Act of 1877 forbids any person (to use the statute's own words) "to do or exercise on Sunday any worldly labour, business or work of his ordinary calling, works of necessity or charity only excepted."

These are but a few of the laws which apply to all of us, and which we all regularly violate. But there is one class of the community that is subject to further laws which they continually break.

The Clergyman's Nightcap.

The clergy, in common with the rest of us, are, of course, subject to the civil law; but they are also subject to the Canon Law, or law of the Church. And they are supposed to obey it implicitly, except when it conflicts with the civil law, in which case, of course, the latter prevails.

I wonder, however, if there is one single clergyman who can put his hand to his breast and say that he doesn't break the Canon Law every day of his life! For instance, Canon 74 lays it down in terms clear and concise, that "no ecclesiastical person shall wear any robe or wrought night-cap, but only plain night-caps of black silk, satin or velvet."

They are the law's own words. Where is the Clergyman that does not daily offend this law by wearing, maybe, a tartan night-cap or a red or a yellow night-cap, or (let me whisper it) no night-cap at all?

The same Canon makes it an offence for a clergyman to wear any "light coloured stockings." The next Canon forbids all ecclesiastical persons to play cards, or any game of chance, nor must they enter any ale-house.

It would be interesting to discuss reasons for the failure to enforce so many of the laws by which we are still governed, and which we are supposed to obey, but constantly transgress.

I will just indicate one of the principal reasons. Circumstances and conditions arose and prevailed which, in the opinion of the Legislature, made necessary certain penal and prohibitory enactments. These enactments have persisted long after the circumstances that gave them birth had passed away, but Parliament has allowed them to atrophy by desuetude, rather than kill them by repeal.

The first half of the local programme at Hull on Wednesday, February 17th, will be entitled "On With the Motley," and will include such items as Herbert Ollier's song-cycle, "The Passing Show," and orchestral music reminiscent of "Harlequin and Columbine."

The Children's Corner.

An Evening in Fairyland.

WE are all very excited at Nottingham about a projected trip on the Magic Carpet. It is quite a long time since we have had an evening in Fairyland with our Kiddies and we are all looking forward to it very much. We are going to the land of the Pinkie Fairies, about which we have heard so much these last two or three months.

On February 27th, we are going over to Derby to do our Children's Corner at the Rolls-Royce Institute for the benefit of our many friends in Derby. We are looking forward to what will be quite an adventure.

Auntie Nan's Motor-car.

Nearly all the Kiddies who listen to the Bournemouth Station know that Auntie Nan has a car, and is an expert driver. For some time she has promised to take Uncle Pongo for a drive. One Thursday, things really happened, and although they didn't actually make a start, they got as far as the garage and thoroughly examined the car. Uncle Pongo couldn't guess the name of it. After making many attempts such as "Rolls-Rover," "Scarlet Runner," "Stranded," etc., Auntie Nan told him it was a "Has-been." The car is now being completely overhauled, and they are really going to make a start very soon. There is, however, one condition upon which Uncle Pongo goes, and that is that Auntie Nan doesn't have a breakdown and strand him miles from home just before tea-time.

A Children's Orchestra.

The latest addition to the Children's Corner at the Plymouth Station is a banjolele, and with the recent arrival of a jazz drum set, a special orchestra for the Children will soon be in full swing.

After this, the Aunties and Uncles—being never really satisfied—will begin to talk in a big way about "augmented orchestras."

Auntie Kate's Rule.

So many Children wish to join the Stoke-on-Trent Radio Circle Choir, that Auntie Kate has been forced to make a rule that no new members must be under twelve years of age. Auntie explained to listeners that she could not really have more than forty children in the choir, or the walls would begin to bend outwards!

A Great Day.

Although the Scots Fairy Frolics at Dundee was postponed for a week, that didn't take away from the enjoyment in any way. A number of the Kiddies turned up at the Studio in full Highland Dress, while others had cunningly contrived to fasten their "Radio Circle" Badges in the centre of a tartan rosette.

Everybody was anxious for the fun to begin, but at the last moment Uncle Bob couldn't be found! He was run to earth ultimately and pulled into the Studio. What a sight! His kilt had been fastened on top of his ordinary suit, and the sporran which should have been worn on top of the kilt was hanging round his neck! And then, to crown all, he had a wonderfully shiny silk hat on his head!

The Magic Key.

The Aberdeen Radio Circle is still growing bigger and bigger. On an average, there have been thirty new members a week since the beginning of autumn months and soon there will be hardly a young listener in the North-east of Scotland who is not a member of the happy band.

All members are presented with the Magic Key which unlocks the mystery of the weekly competitions. These competitions become more and more popular and the weekly list of those who send in correct solutions grows longer and longer. Of course, there are prizes, but not nearly enough to go round. However, the children all enjoy the fun and each one hopes to be the lucky member next time.

On Saturday, February 11th, there is going to be a concert by members of the Radio Circle who have not broadcast before.

FRANK'S SEA VOYAGE.

FRANK was on a visit to Liverpool, and his favourite pastime was going to the landing-stage with his uncle, who often went there on business. He loved to watch the ships of all sorts and sizes that sailed, or steamed, up and down the mighty river, and to stand looking up at the huge liners whose tall sides towered away above him, wondering to what part of the world they were going. Most of them sailed to America, and his uncle, who had made the trip several times, made so light of the voyage that Frank thought it could not take more than a day to go there and back.

One day, he found himself on another part of the landing-stage, where much smaller steamboats were continually arriving and leaving, and crowds of people getting on and off. He had lost sight of his uncle for a few minutes, and while watching the busy scene the great idea struck him: "Why shouldn't I go to America?"

It never occurred to him that the boats went anywhere else. He was seven years old, nearly a man! and wouldn't Uncle Harry be astonished!



One of the boats was just leaving and, quickly making up his mind, Frank ran across the gangway to the deck of the steamer and they were off, down the river towards the open sea.

"Please, is this America?"

He was glad to find a sheltered nook where he could watch the engines going round and round as if they would never stop. But soon the smell of hot oil drove him from his cosy corner, and he wandered into a large cabin with windows all round, through which he could watch the passing ships.

He began to feel rather miserable and to wish himself safely on the landing-stage once more.

The river was getting very wide now and they were nearing the open sea, when suddenly he noticed that they were stopping, and he saw a big seaside pier, to which they were being made fast.

The passengers were hurrying off, and a jolly-looking sailor in a blue jersey said to him: "Getting off, Captain?"

Frank was very pleased at being called "Captain," as he was wearing his sailor-suit with reefer and cap with "H.M.S. Excellent" on it.

"Please, is this America?" he asked, timidly.

"America? No, this is New Brighton. We don't call it America this trip," said his new friend, "but we're going back to Liverpool presently, so you'd better come back with us, and get off America till next time," and, with a cheerful smile, the kindly sailor hurried away to his duties.

But on the way home he found time to talk to Frank, telling him all about the different vessels, and to what foreign countries they were sailing, so the time passed very quickly, and soon they were once more back at the landing-stage safe and sound, Frank's voyage of discovery having taken little more than an hour altogether.

Uncle Harry was waiting anxiously for their arrival, and at first he was very angry with Frank for the fright he had given him; but he was so glad to find his nephew again that he soon forgave him for his attempt at imitating Columbus.

A. COLUMBUS HICKS.

Programme Pieces.

(Continued from the previous page.)

SECOND SCENE, Rosina, in a room in her guardian's house, is thinking tenderly of her wooer who at present goes by the name of Lindor, and moping over her imprisonment in the house. Figaro enters and shows sympathy. He departs when the Doctor is heard coming. Bartolo enters with Don Basilio (Bass), Rosina's music-master. These two plot for the confounding of Count Almaviva and for the Doctor's own marriage on the next day with Rosina.

Rosina now has another interview with Figaro, to whom she gives a letter for "Lindor"; and another with Doctor Bartolo, who scolds her.

Presently, the Count arrives, disguised as a drunken soldier, and tries to billet himself on Bartolo. A commotion arises; soldiers enter, and the Count only avoids arrest by surreptitiously disclosing his real rank to the officer. To the confusion of the Doctor, the soldiers draw back.

ACT II.

The Second Act can be described in a few sentences. The Count adopts a second rôle, that of music-master, and pretends to have come to Bartolo's house in place of Don Basilio, who is said to be ill. Bartolo has his suspicions, and while Rosina has her music lesson makes Figaro shave him in the same room.

Basilio, unfortunately, turns up, but the Count, with Figaro's help, bribes him and gets him away.

During the music lesson, the lovers plan an elopement. Bartolo scents a plot, and finally fetches a notary, who, however, is intercepted by the Count and Figaro and persuaded to replace the Doctor's name by the Count's in the marriage document.

Doctor Bartolo finally gives them his blessing.

DEBUSSY'S "THE BLESSED DAMOZEL."

(CANTRE, SUNDAY.)

This is a setting for Soprano, Mezzo-Soprano, Women's Chorus and Orchestra of Rossetti's Poem of the Blessed Damozel in Heaven, who waits and prays for her lover to join her. Debussy set the Poem in its French translation (by Saussa in), and the English text need necessarily differs, very slightly, from the original, though not so much but that listeners with a volume of Rossetti at hand may find its use add to their pleasure.

The following description does not pretend to be a detailed analysis. An attempt to follow such whilst hearing the work would be ill rewarded.

(1) There is first a long Orchestral Introduction. The material of this is all significant, but rather than trying to memorize it one should give oneself up to absorbing the mood and atmosphere of the work. At length a simple melody is heard in the FLUTE. This is the tune especially associated with the Damozel. It leads to—(2) The Chorus enters with the opening words, *The blessed Damozel leaned out from the golden bair of Heaven.* "A RECITER" (Mezzo-Soprano) enters with the words, *Her robe ungirt from clasp to hem.* The Chorus re-enters at *Armed her lover new met;* and Chorus and Reciter continue the description.

(3) This is the longest section, representing seven stanzas of the Poem. *THE BLESSED DAMOZEL* (Soprano) soliloquizes throughout, beginning *I wish that he were come to me. For he will come.*

After the words *the dear Mother . . . Herself shall bring us . . . To Him round whom all say kneel,* a climax is reached at *there will I ask . . . for him and me . . . Only to live . . . for ever ever together, he and I.*

(4) Chorus: *She paled and listened . . . and then said:* (the Damozel). *All this is when he comes.*

(5) *The light thrilled to her, filled with angels . . . She laid her face between her hands and wept.*

(6) Chorus: *A full article on Schubert was given to these columns last week; his Overture, *Pierrotlins* (Bellat, Saturday), was described fully, and a note given on his Military March (Bournemouth, Sunday, Glasgow and Dundee, Thursday).*

Mendelssohn's Overture in C (Belfast, Friday) was described in the issue of *The Radio Times* dated December 11th.]

The Broadcast Pulpit.

Dostoevsky's Verdict.

DOSTOEVSKY'S writings, realistic and vivid, are burdened with his knowledge of the sufferings and sin and cruelty in the world; he passes through many spiritual experiences, and though sometimes overwhelmed with sorrow and despair, has wonderful visions of eternal truths. Thus, once in a flush of inspiration, he gives voice to a revelation that has come to him. "I believe," he writes, "that there is nothing lovelier, deeper, more sympathetic, more rational, more human and more perfect than the Saviour. I say to myself that not only is there no one else like Him, but that there could be no one. I would say even more: if anyone could prove to me that Christ is outside the truth and if the truth really did exclude Christ, I should prefer to stay with Christ and not with the truth."—*Mrs. George Cadbury, Birmingham.*

Troubles Which Never Happen.

WHEN we think about the future what is the particular mood or feeling that we have about it? I am afraid for most people the only answer is Worry. We do not worry about the past, unless it should stretch its shadowy hand into the future and blight the hopes that lie there. But we worry about the future; we worry about the unknown and, in so doing, we put ourselves out of action for our best work.

There was an admiral who used to nail up in his cabin a paper on which was written these words: "I have had many troubles in my life, most of which have never happened." That is true of the things about which we worry; they very rarely come to pass.—*The Rev. F. Williamson Riddle, Plymouth.*

Defective Vitality.

EXPERIENCE shows us that some men are called to emit defects of spiritual vitality, which cloud that vision of the unseen and the glad response to God's will apparently so easily attained by others. We have to recognize the mysterious fact that some men are born with dull powers of spiritual discernment, and the others have been weakened through the circumstances of their birth or upbringing or the moral condition of the people with whom they live. These men and women are not responsible for their rare disadvantages. But in the spiritual sphere there are always moral helps and spiritual restoratives, and Christianity is pre-eminently a religion for weak and erring people, who in spite of every spiritual infirmity may steadily grow in the knowledge of God and acquire that vigour of soul by which the realities of faith become the most real and powerful facts of experience.—*The Right Rev. the Bishop of Jarrow, Newcastle.*

Hurry Without Flurry.

MOST of us feel that we should like to have lived fifty years ago, when, as it appears to us, life was so peaceful and quiet. Now we rush about in motor-cars, the telephone bell is always ringing, machinery working at a tremendous rate must do more and more. Organizations, institutions, and committees demand every minute we can spare of our crowded life. Where is there time for quiet thought and meditation?

The message of the prophet to the Jewish rulers of old was, He that believeth shall not make haste; the best translation is, "shall not fume." There must be hurry, but there is no need of flurry; we can hasten without being hasty. To meet all the calls upon us and answer them effectively, we need, above and before all other qualities, a calm, quiet steadfastness, which is the outcome of living truly with God. "Perspiration is not inspiration," said Spurgeon, and that is true of other things besides preaching.—*The Rev. F. J. Birdseye, Nottingham.*

Dancing Lessons By Radio?

(Letters are invited that we do not consider anonymous letters for publication. Preference is given to letters which conclude with brevity. The Editor of address is 8-11, Southampton Street, Strand, London, W.C.2.)

I THINK an item which would be much appreciated by many listeners is a dancing class for beginners. Many listeners cannot afford to go to dancing classes to learn the latest waltzes, tangos, etc., and a half hour of instruction would be sufficient to learn one or two dances. As the tango is becoming very popular, I think a lesson on the tango would be much appreciated by dance-goers who are as yet unacquainted with the steps of the dance.—J. L. Wimbledon.

Broadcasting the Barricades.

WEES I read in the papers that Father Knox had alarmed a considerable portion of the "Great B.P." I was astonished.

Personally, I listened to "Broadcasting the Barricades" with considerable interest, and contend that any reasonable person must have taken it for what it meant. Nervous listeners should have asked themselves a few questions, such as these:

- (1) Would the B.B.C. be likely to switch over to the Savoy Bands between such catastrophes as were announced? (I think not.)
- (2) Had any listener ever heard of The National Association for the Abolition of Theatre Queues, and that wicked Mr. Popplebury? (I think not.)
- (3) Would the fierce insurgents be likely to attack waterfowl with empty bottles? (I think not.)
- (4) Do fierce insurgents usually carry microphones around with them to record explosions, etc.? (I think not.)
- (5) Is the Minister of Transport named Mr. Walkerspoon? (I think not.)

I don't think newspaper offices would have been besieged with telephone calls had such questions been asked.—S. T. GASKINS, Lynn, Lichfield.

A Continuation?

DO the papers seriously want us to believe that thousands were alarmed by the splendid humorous skit by Father Ronald Knox, or is this a continuation of the entertainment?—E. J. Gres, 34, Thornton Hill, Wimbledon, S.W.19.

Thought It Was Real.

AS far as I enjoy listening, I must express great surprise at the way the B.B.C. treated everybody the other night when Father Ronald Knox broadcast. Had it been advertised in your paper that the B.B.C. were going to play a hoax on us, we should have not been frightened; but hundreds, nay, thousands of people were caught as we were. I came into the drawing room at about a quarter to eight, and the first thing we heard was that death and destruction were taking place all over London, and you cannot wonder that we took it as real. The hoax caused an amount of unnecessary suffering.

I myself, would willingly have paid £20 rather than have had the fright.—W.H. KETTLEWELL, Brent Knoll, Sutton Coldfield.

In Defence of Talks.

I VIVE, much to my intense disgust, people condemning the excellent talks being broadcast by the B.B.C.

So, I felt I must add my name to the list of defenders of these interesting little lectures. These talks are educational; they teach you something. Now it is an acknowledged fact that a person may never know too much. Therefore, on these grounds I contend that people who write condemning the talks either "know everything," which is impossible, or else do not wish to learn. The opinions of such people deserve no consideration whatsoever.—HAROLD KEEBLE (age 14), 12, Highroyd, Northfields, Didsbury.

As Enjoyable as Music.

"CARRY ON" with the Talks. They are as enjoyable as the delightful music. It should be remembered that there are thousands of listeners who have received little or no education, and often have no time for reading. Most of those who deliver these Talks have charming voices and compel one to hear them out—even when not interested in the subject.

When my small daughter has been put to bed, the house cannot be left, and so I take my knitting or sewing, and whatever the B.B.C. offers is always gratefully received.—M. JESSING, 125, Seymour Road, Gloucester.

Broadcasting the Organ.

ONE of your correspondents thinks that the broadcasting of the organ is ineffectual. Surely, he has never listened to it on a big loud speaker of good quality with a good set behind it. Under such conditions, broadcasting has nothing more effective to offer. A small speaker or headphones can only give the organ short of much of its majesty, but the majesty is there—in the other waves—waiting only for adequate reproduction.—W. W. PADFIELD, 2, Cedar Villas, Bath.

[The pedal notes of the organ are transmitted as effectively as the other notes. But not all headphones and loudspeakers are capable of reproducing them faithfully.]

Brass Bands.

I AGREE with your correspondent W. H. Foster's suggestion that the broadcasting of more brass bands would be greatly appreciated. Does the B.B.C. realize that the band programme is the only enjoyable one for those who are very deaf (when using a loud speaker)?—N. COUSINS, 10, Windsor Road, Torquay.

A Pleasant Character."

LIKE your correspondent "O. K." I, too, am a tough "pleasant character" than I used to be, thanks to wireless and all the nice people connected with it. My outlook on life has been completely changed, my health is better, and when I can listen, I am as happy and as contented as it is possible for anyone to be.—A. J., London, S.W.

Well Worth It.

BECOME a recent addition to the ranks of wireless listeners and living at a Lodge Farm several miles from a town, where postal deliveries are three days a week and newspapers rarely obtainable on the day of issue, I write to express my appreciation of the B.B.C.'s efforts to please all sorts and conditions of listeners.

To me, the weather forecasts and news bulletins are well worth the ten shillings paid for the licence.—F. T. FREESTONE, Snatchell Lodge Farm, Corby, nr. Kettering.

A Plea for More Shakespeare.

COULD we not have Shakespeare by Radio once a week? The field for selection is unlimited and we all need educating, or rather need to be taught to appreciate Shakespeare more.

The B.B.C. are to be congratulated on the general excellence of their programmes and a weekly Shakespearean Recital, if only for fifteen or twenty minutes, would be appreciated by thousands, and would round off, as it were, the other good musical and literary items.—R. H. SWOPE, The Shelling, Edgware.

A short talk from Plymouth Station entitled "Bernard Shaw, A Puritan Self-revealed at Last," will be given by Mr. T. Wilkinson Field, F.R.S.L., on February 13th.

Our Point of View.

Help for Troubled Listeners.

TELL THE B.B.C. ABOUT IT.

A FEW days ago, a listener complained to the B.B.C. that reception of the broadcast programmes was badly interfered with by noises from a faulty electric standard on a railway line near his house. Representations were made on his behalf to the responsible authorities, and within twelve hours the trouble was removed and the listener made happy.

Incidents like this are now commonplace affairs in the activities of the B.B.C. There are scores of ways in which we can similarly assist listeners. Such cases are referred to a special technical correspondence department which, during the last twelve months, dealt with nearly 30,000 letters. We feel that even more use might be made of the facilities afforded in this way, which are now regarded as part of the service we are always striving to develop for the benefit of the listening public.

* * *

The object of the Technical Correspondence Section is to provide an effective link between listeners and the broadcast service on all matters affecting transmission and reception. It does not matter what your query may be within the almost limitless range of these subjects, the Section will be pleased to help with its advice to the fullest possible extent.

Take the little matter of oscillation. The Technical Correspondence Section has handled many thousands of cases with quite good results, so there is no reason why listeners should not continue to send in their complaints.

Reports on reception generally are exceedingly valuable and assist the engineers.

Problems can always be tackled better if you know a lot about them. Details of stations heterodyning each other, spoilt reception from local causes, and distortion (to mention only a few other interesting subjects to listeners) are equally important to those who have charge of the broadcast service. Listeners cannot assist themselves better than by communicating freely with the B.B.C. on technical questions of all kinds.

A BOLD MUSICIAN.

FROM time to time, we hear some very pleasant things said about radio broadcasting, and even a word or two in praise of the B.B.C. comes our way occasionally; but these friendly and agreeable comments seldom find their way into what used to be called "the public prints." Listeners may—and do—write to us by the many thousands every week, telling us in no unmeasured terms what our programmes mean to them in entertainment value and as sources of education and inspiration, but these friendly letters seldom attain the glory of print. The people who complain (and are paid for their complainings) seem to be, on the whole, a sad and liverish crowd who are fit only for the ministrations of the New Health Society.

Fortunately, however, not all our critics are in this jaundiced state. Only the other day, for instance, we heard of a distinguished musician who had spoken out boldly in a group of high-brows, and had greatly shocked them all—as Robert Stephenson shocked the country squires with his railway train—by declaring his conviction that broadcasting in general, and the B.B.C. in particular, had done some

fine and inspiring things for the development of public appreciation of good music in these islands, and that, in his view, the signs are that this good work on the part of the B.B.C. is going to increase in the future, rather than diminish.

He substantiated his view by apt and effective quotation from recent programmes, naming several important musical works by both new composers and old masters which he had himself heard given—and not from the London Station only—in a thoroughly competent fashion. Moreover, he declared that he knew as facts within his own experience, (1) that the public is going more than ever to good concerts (and that it would go still more if Mr. Winston Churchill would take another sixpence off the income tax); (2) that the sale of good music is on the increase; and (3) that more gramophone records of the better sort are being sold to-day than ever before.

These heartening words of this famous musician are good to hear at any time, but specially now when the B.B.C. is on trial and a strict account is being made of its stewardship.

THE MUSIC OF ITALY AT BELFAST.

WE are sure the large Italian public of Belfast will welcome the concert devoted to works belonging to Italy, which will be broadcast from the Belfast Station on Wednesday, February 10th. Italy has been always essentially the land of song; hence the enormous operatic inspiration it has always enjoyed, and its production of some of the world's greatest singers. Italy, however, has not occupied itself (certainly in recent years) with opera to the exclusion of other forms of musical art, and the concert on February 10th will give listeners a chance of hearing different forms of Italian music, of different ages. This programme offers plenty of variety, for, after the concert of Italian music, there will be a short story, "Courage," by Forrest Reid, broadcast by the author, and finally a programme of dance music.

EVENTS OF THE WEEK.

SUNDAY, February 7th.

LONDON, 3.30. The Band of the 12th Royal Lancers (Prince of Wales); Conductor, J. F. Goedeler.

LONDON, 8.40. The Choir of Christ Church, Oxford.

BIRMINGHAM, 9.20. Part Songs and Solos: Joan Maxwell (Soprano), Norah Tarrant (Contralto), and the Birmingham Station Ladies' Sextet.

BOURNEMOUTH, 9.15. Light Symphony.

CARDIFF, 8.10. Concert in conjunction with the Cardiff Musical Society at the Park Hall.

MANCHESTER, 3.30. Chamber Music, including the British Trium.

NEWCASTLE, 9.15. Haydn: The Station Symphony Orchestra.

GLASGOW, 8.15. A Light Orchestral Programme.

MONDAY, February 8th.

DAVENTRY, 8.0. The Band of H.M. Royal Air Force.

LOSSES, 8.0. A Light Symphony Concert: The Wireless Symphony Orchestra, conducted by Percy Pitt.

BIRMINGHAM, 8.0. "A Cameo of the Court of St. James's," giving a peep into the Merry Monarch's court.

MANCHESTER, 8.0. Grand Guignol, No. 1, "In the Library" (W. W. Jacobs).

NEWCASTLE, 10.30. Gems of Comedy.

BELFAST, 8.0. Band of the 1st Battalion, the Highland Light Infantry.

TUESDAY, February 9th.

LONDON, 8.40. Act II of the Opera, "The Magic Flute" (Mozart). Performed by the British National Opera Company. Relayed from the Empire, Liverpool.

MANCHESTER, 8.0. A Request Programme (Orchestra and Songs).

GLASGOW, 8.0. Charles Dickens and Old London.

LIVERPOOL, 7.45. The Philharmonic Society's Concert. The Orchestra will be conducted by Sir Landon Ronald.

WEDNESDAY, February 10th.

LONDON, 8.0. Dale Smith (Baritone); Song Cycle, "Maud."

LONDON, 9.0. Requests and Favourites.

BIRMINGHAM, 8.0. A Popular concert in aid of a well-known Birmingham and Midland Society, relayed from the Town Hall.

BOURNEMOUTH, 8.0. Music, Mirth and Merriment.

CARDIFF, 8.0. A Request Programme.

ABERDEEN, 8.0. Scottish Choral Concert under the auspices of the Peterhead Choral Society, relayed from Peterhead.

GLASGOW, 8.0. "The Barber of Seville" (Rossini).

BELFAST, 8.0. Italian Orchestral Programme: Ernest A. A. Stoney (Violin).

THURSDAY, February 11th.

LONDON, 8.45. Chamber Music.

BIRMINGHAM and DAVENTRY, 8.0. "Phyllida," a Light Operetta in Two Acts.

BOURNEMOUTH, 8.0. Sullivan, Elgar, and German.

MANCHESTER, 8.0. Lancashire Talent Series: A Contribution by Barley.

BELFAST, 8.0. Concert: Augmented Station Orchestra, Robert Radford (Bass), Rhoda Coghill (Pianoforte).

FRIDAY, February 12th.

LONDON, 8.30. Speeches at the Civil Service Dinner, relayed from the Connaught Rooms.

LONDON, 9.30. Recital of Sir Frederic Cowen's Songs.

BIRMINGHAM, 8.0. Chamber Music: Winifred Small (Violin) and Maurice Cole (Pianoforte).

NEWCASTLE, 9.10. The Station Repertory Company in "Radiance," a Gleam by J. Vaughan Emmett.

ABERDEEN, 9.0. Concert under the auspices of the L.O.A.S.

SATURDAY, February 13th.

LONDON, 9.0. "Listening Time": A New Revue.

CARDIFF, 7.40. Birthday Programme, "No, No, Nunkie," by the Station Aunties and Uncles.

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365 M.

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SUNDAY, Feb. 7th.
**THE BAND OF
THE 12TH ROYAL LANCERS**

Prince of Wales

(By permission of Lieut.-Col. F.
Bullock, Brigadier, D.R.L.
Bandmaster)
Mr. J. F. GOODRICH

FRANKLIN KELSEY

Musician

MAY MUKLE

Solo Violoncello

J. E. LANE

March—Sonata in G major
by J. S. Bach

FRANKLYN R. STY

Conductor

Woolly Nights" ... Solo from
"Ging" ... Beckenroll

Groover" ... Piano Roll

DAY WILKINSON

Musician

Henry Butler, arr. from

Grave of Love" ... Solo

Vivace

THE BAND

Conductor—Stradella
Soloist—Mueller—Homes
and Juliet

DR. BRANSBY WILLIAMS

in

A Dickens Recital

(Charles Dickens born February 7th)

THE BAND

Conductor—Stradella
Soloist—Mueller—Homes
and Juliet

FRANKLYN R. STY

Conductor

Bright is the Ring of Words

Handel

Musician

"Third Mate" Fisher Hodge

5.0 (approx.) MAY MUKLE
"Fog" ... Walter Kramer
"Serenade" (from Suite)
"Aberdeen" ... Victor H.

THE BAND

Selection of Scottish Airs & The
"Highland Laddie"

Mr. W. J. TEECH

Conductor of Modern

Times

The Bells of Oyland Abbey,

near Peterborough

8.10 Studio Services.
Hymn, "Lead, Kindly Light"
(A. and M., No. 208)
Bible Reading, 1 Corinthians
v. 13

Athens, "Turn Thy Face From
Me Sins" ... Solo

Address by the Rev. ERIC

SOUTHAM of St. Marks

Evangel, "Art Thou Weak Art
Thou Lame?" (A. and M., No. 254)

5.40 THE CATHEDRAL CHOIR
OF CHRIST CHURCH,
OXFORD

Relayed from Oxford

Under the Direction of

HENRY LEY, Mus. Doc.

And Verum, "Behold the Lamb

of God So Loved the World" (Goss)

London Programmes.

8.15 Part I
Lectures, Lecture
Fantasy from the New Painter
This Week a Good Cause
Local Wireless Hospital Funds
A Day in France
CENTRAL NEWS SERVICE
Local News

THE CHOIR OF CHRIST
CHURCH, OXFORD.

8.15 Music, "The Little Match Girl"
HARRY SOLLOWAY
(Solo Violin)

Imogen Holst, "Song of the
Cuckoo" (from Suite)

THE CHOIR
"O Strength and Star
To the Memory of Sir M. Elgar
"The Little Match Girl" (from Suite)

E. WALTER ISAACS
Piano Solo

French Suite, No. 6, in B Major

10.15 WINIFRED LAVIS
Soprano

"The Willow" (from "The
Waterfall") "A Girl Song
"In Those Days" (from Suite)

HARRY SOLLOWAY
Lectures, "Ho de Human
WALTER D. DAVIS
Violin Solo" (from Suite)

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(with Violin Obbligato)

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"In Those Days" (from Suite)

HARRY SOLLOWAY
Lectures, "Ho de Human
WALTER D. DAVIS
Violin Solo" (from Suite)

10.15 WINIFRED LAVIS
Soprano

"The Willow" (from "The
Waterfall") "A Girl Song
"In Those Days" (from Suite)

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Soprano

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Waterfall") "A Girl Song
"In Those Days" (from Suite)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

6.58	The Week's Work in the Garden by the Royal Horticultural Society.	5.5	EDWARD CHILDRENS Society for Drama. Roter und Weiß (Red and White), by L. M. Von Ledebur.
7.0	TIME SIGNAL FROM BIG BEN WEATHER FORECAST AND 1ST CLOTHES NEWS.	6.5	Musical Broadcasts.
	The Rev. D. H. B. CRANMORE, Lif. Dr., "Life in the Old Times." The Chapter House, the King's House, and Dinner.	6.5	Market Prices for Farmers.
7.5	LAW	6.5	Message of Approval for the Royal British
	1. Law 2. Tax 3. Law 4. Law	6.5	GENERAL NEWS 1
	For the week ending	6.5	Mr W. M. R. PRINGLE, Pres. and Personnel of the
8.0	The "Liberator" (complete).	7.5	"
	MAUD	7.5	LAW.
	A Sad Farewell with Music by A Free Lord Tenor, and Music of Arthur Butterworth. Sung by Dale Smith, Bassoon.	7.5	1. Law 2. Tax 3. Law 4. Law
	The Sing Cycle introduced by Professor GEORGE GORDON	7.5	5.5
9.0	REQUESTS AND FAVOURITES.	7.5	6.5
	THE WINDSOR SYMPHONY Conducted by DAN GOLDRIE Overture, "Poor and Peasant" Soprano	7.5	7.5
	KATIE GOLDSMITH (Solo Violin).	7.5	8.5
	"Romance" ... Debut Katherine Stebbings, French MABEL FITZGERALD "Songs at the Piano" by Van Tilber and Yorks They Make Me Tired	7.5	9.5
	THE ORCHESTRA	7.5	10.5
	"In a Chinese Temple Garden"	7.5	11.5
	KATIE GOLDSMITH	7.5	12.5
	Mabel Fitzgerald	7.5	13.5
	P. J. O'LEARY	7.5	14.5
	MABEL FITZGERALD with Intermission	7.5	15.5
	The Story Young Little Tuna	7.5	16.5
	The Yellow Dog	7.5	17.5
	THE ORCHESTRA	7.5	18.5
	A Musical Jig-Saw	7.5	19.5
	TIME SIGNAL FROM W. M. R. PRINGLE, Pres. GENERAL NEWS	7.5	20.5
	Prof. E. W. FRELEY, MA "The Bourgeois of Calais," Architectural and Picturesque from Nottingham.	7.5	21.5
	Local News.	7.5	22.5
10.30	Hatch and Carpenter. Two New Broadcast Entertainments	7.5	ADOLPHE HALIS
	Circus Town	7.5	Fantasia ... Galuppi—1770-1846
	THURSDAY, Feb. 11th.	7.5	Poetry
	TIME SIGNAL from Greenwich. The Week's Concert of New Gramophone Records.	7.5	EDWARD HALLES
11.15	Transmissions to Schools. Mrs. L. A. L. Miller, "Children of the Sun," by Mrs. Fox Conn and the Children.	7.5	Local News
4.0	TIME SIGNAL from Greenwich. Books to Read," by Ann Spicer	7.5	ADOLPHE HALIS
	ROCADERO TEA TIME	7.5	Fantasia ... Galuppi—1770-1846
	5.0	7.5	Poetry
	TIME SIGNAL from Greenwich. W. M. R. PRINGLE, Pres. GENERAL NEWS 2	7.5	EDWARD HALLES
	Topical Talk	7.5	Alexander's Feast, or The Power of Music" ... John Dryden
	Local News	7.5	THE QUARTET
	THURSDAY, Feb. 11th.	7.5	Quartet in D Major, Franz Franck
	TIME SIGNAL from Greenwich. Books to Read," by Ann Spicer	7.5	Movements 1 and 2
	ROCADERO TEA TIME	7.5	Polonaise Lento leading to Allegro Scherzo. Vivaldi.
	5.0	7.5	TIME SIGNAL from Greenwich. W. M. R. PRINGLE, Pres. GENERAL NEWS 3
	Topical Talk	7.5	GENERAL NEWS 4
	Local News	7.5	GENERAL NEWS 5

THURSDAY, Feb. 11th.

4. Time Signal from Greenwich.	11.15 A.M. MALLARD
5. Week's Concord of New Gramophone Records	Alexander's Feast, or The Power of Music, John Dryden
2.15. Transformation to Schools. Mrs. L. E. Miller's "Music of the Day." The Concerts of the Month.	35. THE QUARTET quartet in D Major, Cesar Franck Movements 1 and 2 Poco Lento leading to Allegro Scherzo V vice.
4. 8. Time Signal from Greenwich. Books to Read," by Ann Spice	10.10. TIME SIGNAL FROM GREENWICH. GENERAL NEWS B-11 THE Tropical Tail Local News
4. 1. ROCABERO TEA TIME	

**Week Beginning
February 7th.**

1. 30.	DANCE MUSIC.
	THE SAVOY ORCHESTRA. THE SAVOY HAVANA BAND THE SAVOY TANGO BAND Relaxed from the Savoy Hotel, London
2.0	CLOSE DOWN
FRIDAY, Feb. 12th.	
	THE SIGNAL FROM GREENWICH LUNCH TIME MUSIC from the Hotel Metropole
3.4	Concert.
	FESTIVAL OF MUSIC CONCERT in the THEATRE
	THE ROYAL OPERA COMPANY in the THEATRE
	THE AUDREY CHAPMAN CONCERT
	FANK BRIDGE
	PART I.
	1. Symphony No. 9 in E Flat (The Emperors) by Beethoven First and Second Movements Adagio con brio. Mentre furioso, Adagio assai
	2. Songs by the Audience (a) The Meeting of the Waters by Land of My Fathers.
	PART II.
	1. Overture, "Midsummer Night's Dream" Mendelssohn Mary Lunden (Soprano). Dennis Kendy (Solo Violoncello)
4.45	2. FAIRY TALES CHILDREN'S Songs and Recitations by Hugo McNeil. "The Snuggieger's Lullaby" by Alan de Yvette.
	INTERMISSION.
	A XMAS MASS ORCHESTRA, from the Radio Theatre
6.55	1. A Summary of the Wireless Papers for the Week
7.0	2. THE SIGNAL FROM BIG BEN WEATHER FORECAST AND 1st GENERAL NEWS BULLETIN Mr. G. A. ATKINSON seen On the Screen.
	LATE.
	Interpreted by ISABEL GRAY
	1. Années d'Orchestre 2. "On the 10th and 2nd" Sonnets of Petrarca
7.1	3. SIR ALFRED ROBBINS "Our Earliest Newspapers—Why They Still."
	A CONTRA-BASS RECITAL by VICTOR WATSON
	Concerto for Contrabass Arr. for String Orchestra by Goff Letter
	Intermezzo (Op. 9, No. 1) R. Glens
	The Russian Scherzo Waltz-Mazurka S. Koussevitsky
8.0	AT THE CIVIL SERVICE DINNER
	THE CIVIL SERVICE DINNER
	SIR WARREN FISHER C.C.B. Secretary to the Treasury
8.30	Response, H. B. H. PRINCE HENRY, K.G.
8.40	TOAST to HIS MAJESTY'S CIVIL SERVICE
	Lord Lt. Hon. STANLEY LAUDON N.M.P. Prime Minister
	The Connaught Room
8.50	Waltzes and Gavottes
	THE WIRELESS ORCHESTRA Conducted by DEX GODPREY
9.30	A RECITAL OF THE SONGS OF Sir Frederic Cowen, MOSIPEVUBI DION DAVIDS
	Music by the Composer
	TIME SIGNAL AND WEATHER GENERAL NEWS BULLETIN Local News.
10.30	DANCE MUSIC.
	JAY WEINER AND HIS MIDNIGHT FOLLIES DANCE ORCHESTRA, from the Hotel Metropole
11.0	CLOSE DOWN
SATURDAY, Feb. 13th.	
	TIME SIGNAL
1.0	1. THE SIGNAL FROM GREENWICH "A Garden Chat," by Marion Gray, F.R.H.S.
2.0	2. FAIRY TALES CHILDREN'S Songs and Recitations by Hugo McNeil.
	INTERMISSION.
	AFTERNOON CONCERT.
	1. DR. E. GRAY IS JOHN RORKE (Baritone) HAROLD SCOTT and ELSA LANI HESTER ORI Music Hall Songs
2.0	2. TIME SIGNAL FROM BIG BEN WEATHER FORECAST AND GENERAL NEWS BULLETIN Lieut Col. B. F. JACOB, C.S.I. Commandant, 1st Yeravah Province.
	3. CLOUTIER
	1. "Morning" by SIR ALFRED ROBBINS
	2. "Song of the Sun" by SIR ALFRED ROBBINS
7.40	3. Mr. HUBERT NOYES "Tiger Shooting on Foot."
	4. POPULAR ORCHESTRAL CONCERT.
	W. HAROLD THOMSON EDWARD MURPHY (Irish Entertainer)
	5. EDWARD ESSEX ROBINSON RA Concerto for Violin and THE ORCHESTRA
	March, "Under the Stars" Water BARRINGTON HOOPER (Tenor).
	6. O VIANO ENTERTAINING Goring Thomas "Flaming Chile" German THE ORCHESTRA
	Suite, "In Sunny Spain" EU off
8.30	7. APPROX. W. HAROLD THOMSON Will Tell Some Funny Stories THE ORCHESTRA
	Minuet Podewalks
	(Continued on the next page.)

6ST
306 M.SUNDAY, February 7th
10.545. *Programme S.B.*10.10. THE BEADS OF CHRY-
TAL ABERY 8.0
*From London***MONDAY**

8.0 (Methodist Hymn)

TUESDAY

A. 8.0 (S.S.)

8.0 (Cathedral Chorus)

Hymn No. 799. M.H.

All Vesper Hymn D.

9.10.30. *Programme S.B.***MONDAY, February 8th**

1. 8.0 (Cathedral Chorus)

Children's Lit.

2. 8.0 (Music)

6.30. **TUESDAY, February 9th**

1. 8.0 (Cathedral Chorus)

Moses' Bar.

30. Afternoon

Talk by Nurse Jane

All Mass. 1.5. 1.30

The Last Day Theatre O.

EL DREWS CORNER

51T
479 M.**BIRMINGHAM PROGRAMMES.**

(Continued from the previous page.)

SATURDAY, Feb. 13th.

Tea-time Dance Music.

Dan Carroll and his "Decad-

er" and his "Bingo"

Buffalo" Band, relaxed

time. In "Ladies de Danse"

"Dance" by The Rev. J.

"Dance" by T. T. T.

15 CHILDREN'S CORNER

6.55 Children's Lit.

6.0 LOZELL'S PICTURE HOUSE

OBE DE STRA

Cor. PAUL RISMER

Marion Fair Novels II

G. 8.0 (Music)

Puccini's "The Midnight

Madame

Valse. "Unrequited Love" "Love

Overture "St. Louis Roy" "Adam

8.0 Weather Forecast and New

Talent And H. F. JACOB, C.B.I.

The Baron of Arabia "The

Yellow Province" S.B. from

LINDST interpreted by ISAHFI

I. AY. S.B. from London

40. Mr. P. J. BLINGTON

"Dances" by

Keeping for the Musees (4)

Work for the Moon

LIGHT AND BRIGHT

THE STATION OFFICES RA

ETHEL WILLIAMS

(Contest)

TOM OSBORNE (4)

MAJOURIE EDWARDS

Songs at the Piano)

THE ORCHESTRA

Overture "A Midsummer N.

Dream" Mendelssohn

STOKE PROGRAMMES.10.545. *Programme S.B.*

10.10. THE BEADS OF CHRY-

TAL ABERY 8.0

*From London***WEDNESDAY, February 10th**

4.0.—The Car of Their

6.0. CHILL, STEPHEN & LYNNE

4.0. CHILL, STEPHEN & LYNNE

4.0. FEASTS COME

Station Top

10.15. Light Music

10.30. *Programme S.B.*10.30. *Programme S.B.*

6BM
360M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
February 7th.**SUNDAY, Feb. 7th.**

STRING MUSIC AND BALLADS

HENRY ST THORPE (Tenor)
HARRY BRINDLE (Bar.)
THE ROYAL BATH HOTEL
STRING ORCHESTRA
Conductor: JEREMY STACEY
Beloved from King & Hall Rooms
THE ORPHEUS BRA
March, "Corinthian Meneleades"
Minotaur Suite Kno Loutos
HENRY ST THORPE
The Universe... C. Scott
The Stars That Light My
Cradle... R. Reinhard Russell
HARRY BRINDLE
Song of the Volga Boatmen
Koensig, *etc.*, *etc.*
When Dull Days
Old England, New England
J. L. COOKE (Soprano)
Schubert, "Die Forelle"
Schubert, "Die Forelle"
Schubert, "Requiem" (Vocal Ensemble)
HARRY BRINDLE and
HARRY BRINDLE
I'm Yellin' (Act I, *etc.*)
I'da to the Market of Bashful
Fever... F. W. Newton
The Old Soprano
Mother... Padorewski
HENRY ST THORPE
Son of Neptune, *etc.*, *etc.*
Father O' Flynn...
Old Irish Airs, *etc.*, *etc.*
THE OLD ORCHESTRA
"In a Cluny Temple Garden"
A. Carter
HENRY ST THORPE
The Days To Be
Hark! Henry Brannigan... *etc.*, *etc.*
THE OLD ORCHESTRA
Colonial Song... Gouges
HENRY ST THORPE and
HARRY BRINDLE
The Moon Had Raised Her
Lump Above ("The Lily of
Kilmarnock")... Benedict
Tenor and Bassoon
Lone Wilson
What's What of the
Nights... Segovia
THE ORCHESTRA
"To Go to Birth" ("One
moment Sketches")
Position Tenor

Studio Service.

Organ Voluntary
THE STATION CHOIR,
Hymn, "The Church's One
Foundation" (A. and M. No. 268)
Book Reading
THE CHOIR
Anthem, "O Worship the King" (Mozart)
Rev. HOWARD LEA
Bengal's Ales
THE CHORAL
Hymn, "Lead, kindly Light" (A. and M. No. 268)
Collect and Vesper
T. H. E. IR
Antiphon, "Aye Aye Art
St. Paul) (Mozart)
WEATHER FORECAST AND NEWS
Local News

TUESDAY, Feb. 9th.

10.00—Programme S.B. from London
11.00—Close down.

11.15—12.00 Ernest Lush (Pianoforte)
Recital
London Papers read by Anne
Watson. Orchestra re

LIGHT BY PANSY NEWMAN (Violin)
LUCY LEWIS (Harp)
S. V. WATSON (Tenor)
THE STATION SYMPHONY
ORCHESTRA
Conducted by Capt. W. A. FEATHERSTONE
THE ORCHESTRA
Military March "Op. 44" Schubert
PANSY NEWMAN
Programme S.B. from London
MARY LEWIS (WITH THE ORCHESTRA)
Concertstück (Op. 30) for Harp and Orchestra Paganini
PANSY NEWMAN
No. 1 (Chopin)
THE OLD Soprano
Dance Symphony
SOPHY WALLER (Violin)
ORCHESTRA
In a Monastery Garden

MONDAY, Feb. 8th.

English Literature
Dark Ages... by Mr. Ian
Stevens, RA. The Way
Trials Before Sir M
(Act I), The... E. J.
worth (Cello). Arthur Moreton (Piano). Dorothy Ellis (Mezzo-Soprano).
CHILDREN'S CORNER
Children's Letters
Mozart Interlude
Programme S.B. from London

WINTER GARDENS NIGHT

THE MUNICIPAL
ORCHESTRA
Conductor: Sir DAN GODFREY
MOLLIE MERCER (Songs at the Piano)
ALEXANDER MCREDIE
(Tenor)
Beloved from the Winter Garden
Popular Evening Symphony Concert.

THE OLD ORCHESTRA
Overture, "A Calm Sea and a
Prosperous Voyage" Mendelssohn
ALEXANDER MCREDIE
"Flower Song" ("Carmen")

THE ORCHESTRA

Symphony, No. 3 in D

Tchaikovsky

MICHAEL M. R.
In Songs at the Piano.

THE ORCHESTRA

Prelude to "Cortona"

Fathers... La Mer" ("The Sea")

ALEXANDER MCREDIE
Mozart's Gathering" (Boots

THE ORCHESTRA

Chorale and Fugue in G Minor

Horch

10.00—Programme S.B. from London

11.00—Close down.

TUESDAY, Feb. 9th.

11.15—12.00 Ernest Lush (Pianoforte)
Recital
London Papers read by Anne
Watson. Orchestra re

11.00—12.00
Musical Interlude
HILLDRUM & CULLINGTON
C. I. Interlude
Mozart Interlude
Furniture Tick "My Excellent
times with English Beer" by
Mr. A. H. B.
Mozart Interlude
Programme S.B. from London
12.00 Close down

WEDNESDAY, Feb. 10th.

Fashion Talk by Stuart
Alex Wanke (Violin)
Bath & B Hotel Dance Band
Kings... King... King...
CHILDREN'S CORNER
Children's Letters
Mozart Interlude
Programme S.B. from London
Translating of European
Literature Mr. E. G. EAST
MUSIC, BIRTH AND
MERRIMENT
MICHAEL WHITFIELD (Actor-Dancer)
THE TWO MARJORIES

RONALD GOURLAY

THE WIRELESS ORCHESTRA

Produced by Capt. W. A. FEATHERSTONE

THE OLD ORCHESTRA

Overture, "The Merry Wives

Windsor" Whistler

RONALD GOURLAY

In Music and Humour at the

MURIEL WHITE

My Word, I'm a Wonderful

C. I. Interlude

Never Ask a Woman Her Age

L. Elton

HECTOR GORE IN

Carry Me Back

THE ORCHESTRA

March, "With Sword and Lance"

Shanks

Intermezzo, "Mystic Beauty"

Frank

RONALD GOURLAY

In Music and Humour at the

THE OLD ORCHESTRA

Music, *etc.*, *etc.*

THE TWO MARJORIES

Soft Hearted Sally"

Maurice and Reginald

In Shadowland

Brooke and Akbar

Pauline Maudeira Home

Woods

THE OLD ORCHESTRA

Selection, "Geneviève de Ben

affordach

MICHAEL WHITFIELD

Back to the Starting Point"

Kings... King... King... King...

Keep Me Funny

C. I. Interlude

The Tale of a Chinese Pig

C. I. Interlude

HECTOR GORE IN

Canary Impressionism

11.00—12.00
Musical Interlude
HILLDRUM & CULLINGTON
C. I. Interlude
Mozart Interlude
Furniture Tick "My Excellent
times with English Beer" by
Mr. A. H. B.
Mozart Interlude
Programme S.B. from London
12.00 Close down

THURSDAY, Feb. 11th.

11.30—12.00 Ethel Hawkes
Recita
Imaginative Talk by E. M. J. P. H. W.
Waves The History of W
recall is raised by Mr. M
Walter... Home
Helen...
Marguerite B. Mount
E. H. Mayworth (Tel
Arthur Marston (Piano). Her
bert Smith (Baritone) (of Win
chester Cathedral)
CHILDREN'S CORNER
Children's Letters
Mozart Interlude
Programme S.B. from London
Translating of European
Literature Mr. E. G. EAST
MUSIC, BIRTH AND
MERRIMENT
MICHAEL WHITFIELD (Actor-Dancer)
THE TWO MARJORIES

RONALD GOURLAY

HELTON GORDON
Social Interlude

THE WIRELESS ORCHESTRA

Produced by Capt. W. A. FEATHERSTONE

THE OLD ORCHESTRA

Overture, "The Merry Wives

Whistler

RONALD GOURLAY

In Music and Humour at the

MURIEL WHITE

My Word, I'm a Wonderful

C. I. Interlude

Never Ask a Woman Her Age

L. Elton

HECTOR GORE IN

Carry Me Back

THE ORCHESTRA

March, "With Sword and Lance"

Shanks

Intermezzo, "Mystic Beauty"

Frank

RONALD GOURLAY

In Music and Humour at the

THE OLD ORCHESTRA

Music, *etc.*, *etc.*

THE TWO MARJORIES

Soft Hearted Sally"

Maurice and Reginald

In Shadowland

Brooke and Akbar

Pauline Maudeira Home

Woods

THE OLD ORCHESTRA

Tune and Six Divisions

STUART ROBERTSON

"Yeoman of England"
"Rolling Down to Rio"
"Four Jolly Sailors"

LADY PAULINE R.

"Orpheus With His Lute"
"Dream o' Davill"

"The Gay Gazette" 1700

THE OLD ORCHESTRA

Tune and Six Divisions

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"Orpheus With His Lute"
"Dream o' Davill"

"The Gay Gazette" 1700

SPY
386 M.

PLYMOUTH PROGRAMMES.

SUNDAY, February 7th.
1.45. Programme S.B. from London.

Studio Service.
Address by the Rev. P. FRANKLIN CHAMBERS.
Drama and Anthems by THE MULTEY BAPTIST CHURCH CHOIR
Organist Mr. G. E. BUTCHERS

10.10 A.M.—Programme S.B. from London.

MON., Feb. 8th, and THURS., Feb. 11th.
11.00-12.00. George East and his Quartet, relayed from the Restaurant.

Mr. J. J. Shepherd, "Side-gates of Old-time Shakespeare," plays "Twelfth Night" (Monday).
Mrs. W. A. Clegg, B.A., "Landmarks of Artistic Architecture" (Thursday).
Royal Hotel Trio, Music Director Albert Fullbrook.

8.00-8.30. Children's Corner.
6.30 onwards. Programme S.B. from London.

TUESDAY, February 9th.
11.00-12.00. George East and his Quartet, relayed from the Restaurant.
3.30. Orchestra relayed from the Restaurant.
4.00. Miss M. P. Wilcockson, "Modern Literature" (6).
4.25.—The Royal Hotel Trio, Music Director Albert Fullbrook.
5.15.—Children's Letters.
5.20.—CHILDREN'S CORNER.
6.00. R. S. P. (1).

6.15. Light Music.

6.30. "The Queen of Sheba."

7.45.—Mr. T. WILKINSON RIDGEWAY, "Celtic Folklore and Life—Joseph Conrad, A Painter of the Untamed."

8.15. "The Queen of Sheba."

WEDNESDAY, February 10th.

11.00-12.00. George East and his Quartet.

3.30. "The Queen of Sheba."

4.00. Mr. C. W. Bracken, B.A., "Folk Tales—The Legend of Be Boret."

4.15.—The Royal Hotel Trio, Music Director Albert Fullbrook.

5.15. Children's Letters.

5.20.—CHILDREN'S CORNER.

6.00. "The Queen of Sheba."

6.30.—Programme S.B. from London.

7.45. The Rev. E. E. SMITH, "A Visit to Rum Cay."

LADIES' NIGHT.

CLAYTON'S PLACE.

8.00. "The Queen of Sheba."

Maureen O'Hara, "The Queen of Sheba."

"Serenade" (1) (2) (3) (4) (5) (6)

GLADYS STONE Soprano,
"The Lamp With the Demands"

"Air" (1) (2) (3) (4) (5) (6)

"Ferry Ahoy" (1) (2) (3) (4) (5) (6)

8.15. RENEÉ SWETLAND

(Pianoforte)

Ballade in A Flat, Op. 47 Chopin

WINIFRED STOKES

(Contralto).

"Melisande in the Wood" Gnozzi

"Bonning" (1) (2) (3) (4) (5) (6)

"A Memory" (1) (2) (3) (4) (5) (6)

8.30. IF FNA M. AIR

In Songs and Fragments from

1.7. (1) (2) (3) (4) (5) (6)

Including

"Ode to Joy" (1) (2) (3) (4) (5) (6)

8.45. GLADYS SEAGE

"Serenade" from "Les Miserables"

"Tea-time" (1) (2) (3) (4) (5) (6)

"Up the Mountain" (1) (2) (3) (4) (5) (6)

GLADYS STONE and

IN AFEST ALICE

and Alice in Wonderland

"Sunbeam" (1) (2) (3) (4) (5) (6)

RENEÉ SWETLAND

Paganini Study, Bk. I, No. 11

"Value Train" (1) (2) (3) (4) (5) (6)

HELENA MILLAIS

In Songs and Fragments

8.20. GLADYS STONE

"Opusus With the Lute" (1) (2) (3) (4) (5) (6)

"Lucia" (1) (2) (3) (4) (5) (6)

"The Ballads" (1) (2) (3) (4) (5) (6)

LAURENCE STAPLETON

"Reverie" (1) (2) (3) (4) (5) (6)

Dorothy (1) (2) (3) (4) (5) (6)

8.30-12.0.—Programme S.B. from London.

Week Beginning
February 7th.

9.30. WINIFRED STOKES.

"Flower and Star" (1) (2) (3) (4) (5) (6)

EDWARD FISHER

"Rhythm" (1) (2) (3) (4) (5) (6)

FRANCIS DRAKE

"Fever" (1) (2) (3) (4) (5) (6)

SHIRLEY COOPER

"Rhapsody" (1) (2) (3) (4) (5) (6)

JOHANNES

10.0-11.0.—Programme S.B. from London.

FRIDAY, February 12th.

3.30.—Talks to Schools: Mr. E. A.

THOMAS, "The House," Musical Interlude

Mr. EDWARD COOK, M.A.

"Listening to Poetry" (With Illustrations) (1).

4.15.—The Royal Hotel Trio, Music Director Albert Fullbrook.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER

6.00.—"Dances" (1) (2) (3) (4) (5) (6)

6.30.—"Fever" (1) (2) (3) (4) (5) (6)

7.00.—"Pens and Pouchers."

8.0-11.0.—Programme S.B. from London.

SATURDAY, February 13th.

11.0-12.0.—Programme S.B. from London.

4.00.—"A Golden Hour."

4.15.—The Royal Hotel Trio, Music Director Albert Fullbrook.

5.15.—Children's Letters.

5.20.—CHILDREN'S CORNER

6.00.—"A Golden Hour."

6.30-12.0.—Programme S.B. from London.

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BOURNEMOUTH PROGRAMMES.

(Continued from the previous page.)

Dance Music.

ALEX WAINWRIGHT'S
ROYAL BATH HOTEL DANCE
BAND

Relay from Kops-Hu-Tone

6.00. DIANE COOPER

8.00. GENE LEWIS

8.30. Musical Interlude.

11.00. Weather Forecast and News

12.00. H. ALICE COOPER

12.30. "I'm Sorry" (1) (2) (3) (4) (5) (6)

1.30. Mr. HERBERT NEWTON S.B.

DANCE MUSIC.

Past and Present.

THE BOURNESS ORCHESTRA

Conductor: Capt. W. A. FEATHERSTONE

BACON and BRICKELL'S

MUSIC ROOMS

7.00. T. H. CRIMISTER

Peacock Parade (1) (2) (3) (4) (5) (6)

Valse (1) (2) (3) (4) (5) (6)

Mezmera, "Stymenne," (1) (2) (3) (4) (5) (6)

Gebotische, "Dancing in the Sun" (1) (2) (3) (4) (5) (6)

Quadrille, "Piccadilly" (1) (2) (3) (4) (5) (6)

Valse (1) (2) (3) (4) (5) (6)

11.00. E. COOPER and R. H. COOPER

MUSIC ROOMS

12.00. "Close down."

Fox-trot, "Stepping in Society" (1) (2) (3) (4) (5) (6)

One-step, "Because They All Love You" (1) (2) (3) (4) (5) (6)

Two-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Three-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Four-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Five-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Six-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Seven-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Eight-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Nine-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Ten-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Eleven-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twelve-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Fourteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Fifteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Sixteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Seventeen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Eighteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Nineteen-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-one-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-two-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-three-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-four-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-five-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-six-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-seven-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-eight-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Twenty-nine-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-one-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-two-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-three-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-four-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

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Thirty-eight-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Thirty-nine-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Forty-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Forty-one-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Forty-two-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Forty-three-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

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Forty-nine-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

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Forty-three-step, "The Old Vic" (1) (2) (3) (4) (5) (6)

Forty-four-step, "The Old Vic" (1) (2) (3) (4) (5) (6)</

SWA
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SUNDAY, Feb. 7th.

9.30-4.45. **Evening**
Relayed from Llandaff Cathedral.
Programmes S.B. from London
Second Concert
CARDIFF MUSICAL SOCIETY.
Relayed from the Park Hall
10.15-11.30. **Concert**
Adrian Boult, Conductor
Doris Kennedy
Chair of the Cardiff Musical Society
The Station Symphony Orchestra
(Conductor NORMAN BURFIELD)
JULIA EYRENSON
THE ORCHESTRA
Overture "Egmont"
DAISY KENNEDY piano
OBOE STRA
Concerto, No. 4 in D, for Violin
and Orchestra (Mozart)
THE CHOIR and
OBULESTRA
"Spanish Meter," for Chorus and
Orchestra
WEATHER FORECAST AND NEWS
Local News
9.15. "The Blessed Damozel,"
by Claude Debussy.
For Female Voices, Solo Chorus
and Orchestra.
The Blessed Damozel
LILY BENNETT
in VENCAZIONE
DAISY KENNEDY
"Hymn to the Sun,"
Spanish Dances
THE CHORUS
The "Awake" Overture and
Homage to Berlin ("The
Maiden of the Lake," Wagner)
THE SYMPHONY
Symphony Orchestra (Conductor
Frank Whittle, Piano)
Doris Kennedy, S.P. FF LOW
10.45. Close down.

MONDAY, Feb. 8th.

12.30-1.30. **LUNCH TIME MUSIC**
from Cox's Café. Played by
Morikawa's Dance Band
2.30.—Organ Recital relayed from the
Cathedral
3.30. The Star Trio: Frank
Thomas (Violin), Frank Wattle
(Viocello), Vera McComb
Thomas (Piano).
4.15. Scherzo Transcription—
Antonín Dvořák
W. BYRD, M.A., Organ
Intermission
Doris Kennedy, A. C. W.
4.30.—The Station Trio
5.00. **CARDIFF RADIO**
OPUS KS.
5.00. **CHILDREN'S CORNER**
"The Letter Box"
6.00. **On the Trail.** Fee Young
4. Intermissions
6.40. Boys' Brigade, Girls' League,
Brigade, and Boys' Life Brigade
Ballets. S.B. from London
7.00. WEATHER FORECAST AND NEWS
Mr. JAMES AGATE, Dramatic
Critician. S.B. from London
7.25.—LISZT interpreted by ISABEL
GRAY (Solo Pianoforte). S.B.
from London

CARDIFF PROGRAMMES.**T. 40**

Mr. G. K. WEBSTER, M.A.
Professor of Internal Medicine
at the University College,
University of "The Problem
of Action of Attacks."
Extracts from "Moral"
MAY WOODLAND, Bar.
ERNEST G. THOMAS
Baritone
THE "SWA" CHOIR
THE STATION ORCHESTRA:
Conductor
WILLIAM BRAITHWAITE
Alto
HESSTRA
Soprano
Madame Pompei
Full

MAY WOODLAND
"Heart's Desire" ("The Street
Song")... *Ernest G. Thomas*
ERNEST G. THOMAS
The Collier's Song" ("The
Old Show")... *F. H. Gunter*
I Am Thinking of You... *W. H. G. Turner*

THE R. HESTRA
Selection "Sometime" ... From
THE CHOIR

Opening Chorus, "Don't You
Find the West so Glorious
("Tom Jones")... *W. H. G. Turner*
Selection, "Legend of the
Cleches de Corne"
... *W. H. G. Turner*

MAY WOODLAND
"Love's Fugue" ("A Sweetborn
Maid")... *Francesca*
"O Who Shall See I
Cruel" ("Merrie England")... *W. H. G. Turner*

THE R. HESTRA
Selection "The Cabaret Girl"

ERNEST G. THOMAS
"Here to Those We Love" ... A
Southern Maid" ... *Francesca*

"Love in Wine" ("Candy
Love")... *Ernest G. Thomas*

W. H. G. TURNER
"I Want to Tell You
That I Love You in My
Arms" ("The Street Singer")

THE R. HESTRA
Selection "The Messenger Boy" ...
"Caryll and Monkton"

W. H. G. TURNER
Prof. H. H. TURNER
"Arrives to a Telescope." Relayed
from Oxford
Local News

6.30.—**MUSICAL CONSEQUENCES.**
S.B. from London

11.00. Close down.

TUESDAY, Feb. 9th.

2.00. A Short Concert of Gramophone
Records

3.15. "Farewell to
Memory Music" by Sir B.
Walford Davies, Mus.Don. S.B.
from London

3.45. The Station Trio: Frank
Thomas (Violin), Frank Wattle
(Viocello), Vera McComb
Thomas (Piano).

4.15. Teatime Music from the
Cathedral Restaurant

4.45. **CARDIFF RADIO** IV.
F. H. GUNTER, M.R.E., Harmonica

5.00. **CHILDREN'S CORNER**

5.00. **On the Trail.** Fee Young
4. Intermissions

6.40. Boys' Brigade, Girls' League,
Brigade, and Boys' Life Brigade
Ballets. S.B. from London
Close down.

T. 40

WEDNESDAY, Feb. 10th.
12.30-1.30. **LUNCH TIME MUSIC**
Relayed from the Carlton Hotel
Court, Cardiff

3.0. Organ Recital relayed from the
Park Hall Con.

3.30-4.30. Cardiff Mortuary
Orchestra relayed from
Park Hall Con.

5.0. **CARDIFF RADIO** "FIVE
OCLOCKS" "A Time Among
the Orange Groves," by Mrs
May Gledhill

6.30. **CHILDREN'S CORNER**

6.45. "The Letter Box."

8.15.—**On the Trail.** For Your
Advertisers

8.30.—Programme S.B. from London

7.40.—The Rev. R. S. ROGERS, B.A.,
Oversessional Welsh" (3
S.B. from Scotland)

8.1. **YOUR OBEDIENT SERVANTS**

A. COOPER, Organist
C. T. COOPER, Organist
FR. DERRICK SLADE (Trom.)

THE "SWA" CHOIR
THE STATION ORCHESTRA
Conductor

WILLIAM BRAITHWAITE
THE ORCHESTRA

March, "Colonel Bogey" ... *W. H. G. Turner*

PAUL H. GUNTER
"In Old Fashioned Town"

Love's Garden of Roses" ... *Hugh Wood*

8.25. **FIRE FRICK SLADE**
Selection "Terpsichore Rhapsody"

"My Dreams" ... *W. H. G. Turner*

O Flower Divine" ... *W. H. G. Turner*

SONG OF THE SPLENDID

Songs ... *W. H. G. Turner*

Mazurka ... *W. H. G. Turner*

8.30. **THE R. HESTRA**

Music "Novelty," "The Clock is
Ring" ... *W. H. G. Turner*

In Parked Patrol" Michael

ELLIOTT GUNTER

"Love's Old Sweet Song" "Molly

McComb ... *W. H. G. Turner*

8.45. **VERA McCOMB THOMAS**

Prelude in G Minor "Rock-a-novice"

Music in G Major "Padrenoval"

THE ORCHESTRA Melodeon Accordion *Frank*

8.50. **THE CHOIR** Part Song, "O Happy Eyes"

Chorus, "It Comes From the
Misty Ages" ("The Banner of
St. George") ... *Elijah Buxton*

8.55. **ELLIOTT GUNTER** "Marry, My Girl" ... *Stephan Adams*

Beloved, It Is More Florence Ayward

Thorn" ... *Stephan Adams*

H. C. R. F. T. ... *Frank B. Thoms*

1.00. **THE R. HESTRA** "The Bells of Tip

... *Frank B. Thoms*

Mac Her Wed By Night" ... *Frank*

1.10. **WEATHER FORECAST AND NEWS** Prof. E. WEEKLEY, M.A., "The
Romance of Woods—Catch
words and Cleches" S.B. from
London

1.15. **THE R. HESTRA** "The Bells of Tip" ... *Frank*

1.30. **THE R. HESTRA** "The Bells of Tip" ... *Frank*

1.45. **THE R. HESTRA** "The Bells of Tip" ... *Frank*

2.00. **CHAPPELL and CO.** *Music*

2.15. **CHAPPELL and CO.** *Music*

2.30. **CHAPPELL and CO.** *Music*

2.45. **CHAPPELL and CO.** *Music*

3.00. **CHAPPELL and CO.** *Music*

3.15. **CHAPPELL and CO.** *Music*

3.30. **CHAPPELL and CO.** *Music*

3.45. **CHAPPELL and CO.** *Music*

3.55. **CHAPPELL and CO.** *Music*

4.15. **CHAPPELL and CO.** *Music*

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5.00. **CHAPPELL and CO.** *Music*

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12.45. **CHAPPELL and CO.** *Music*

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9.45. **CHAPPELL and CO.** *Music*

10.00. **CHAPPELL and CO.** *Music*

10.15. **CHAPPELL and CO.** *Music*

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CARDIFF PROGRAMMES.

(Continued from the previous page.)

BILLY and EDDIE "Way Out"
JIM EVANS Sleepy Lassie
"Zoo" *W.B. from London*
THE CLOWNS *P.T. Foreman*
BILLY FRANCIS "Venetian Dreams"
BILLY and EDDIE "Way Go Abroad?"
THE W. LEADS *S.B. from London*
DID YOU THINK SO *W.B. from London*
THE CRACKERS "At Last"
BERT & ERNIE "The Land of Milk and Honey"
EDDIE WILLIAMS *W.B. from London*
BILLY and EDDIE "The Rich Man and the Poor Man"
THE JACKPOTS *Careless and Sudden*
EDDIE & CO. "Sally Jones the Ballot"
THE CRACKERS *Finals This Time Next Year* *W.B. from London*
A CAT IN FONDAK AND NEWS *W.B. from London*
Too-Cool Music *Dance Music*
THE SAVOY BANDS *S.B. from London*
12.0—Close down

FRIDAY, Feb. 12th.

A Short Concert of New Gramophone Records
School Transmissions "Wanderings in Canada and America" "the Red Indians," by the Rev P. W. Maxhay, F.R.O.S.
The Station Trio: Frank Thomas (Violin), Frank Williams (Violoncello), Vera McCombe Thomas (Piano)
A Cat in Fonday and News *W.B. from London*
Too-Cool Music from the Cat in Fonday
CARDIFF RADIO "FIVE O'CLOCK'S" "A Lost Town in Monmouthshire," by Mr. J. Kyle Fletcher
CHILDREN'S CORNER
"The Letter Box."
On the Trail. For Young and Old *S.B. from London*
Programme *S.B. from London*
Station Topics" by the STATION DIRECTOR
I cognome S.B. from London
A DANCE AND REVEL In aid of The Lord Mayor's Fund. Relayed from the Colston Hall, Bristol JOHN HENRY (Entertainer). THE SAVOY TRIO FRANK LEADS (Violin), FRANK WELNALE (Violoncello), VERA MC COMBE THOMAS (Piano). ERNEST GEORGE'S SOCIETY ORCHESTRA Under the direction of COPPERTT SHELDON WEEK'S FEATURE *S.B. from London*
A CAT IN FONDAK AND NEWS *W.B. from London*
Talk on International Affairs *S.B. from London*
Local News

12.30 DANCE AND REVEL (Continued)
THE STATION TRIO, JOHN HENRY, ERNEST GEORGE'S SOCIETY ORCHESTRA CADAR T by Artists from the Theatre Royal, Bristol, in Excerpts from the Past or the Future *W.B. from London*
By kind permission of Mr Douglas Miller) Duet, HERMON WILLS and CONSTANCE STUDHOLME, "I Heard A Voice"
WINIFRED WARD *Subbed* at the EMPIRE GIRLS, "Alabama Bound."
FRID SPENCER (Mrs. Sidwell) Do Kippers Swim Faded or Flat?
GEORGE LACEY (Turned the Tailor), Nautical Novelties. GRACE HARTINGTON Roses of To Day.
WINIFRED WARD and the EMPIRE GIRLS, "Alabama Bound." 12.0.—Close down.

SATURDAY, Feb. 13th.

12.30 1.30 Lamentation Music by Carlton Restaurant
3.0 Organ Recital relayed from Park Hall Cinema
3.30 4.30 Gartereth Merchant and Orchestra, relayed from Park Hall Cinema
The Dancers Relayed from Fox Movie by MUZIKANT'S DANCE BAND
5.30 CHILDREN'S CORNER
6.0— The Letter Box
6.15 On the Trail For Young and Old
6.45 Topical Sports Talk by Mr. J. Williams
6.45 Weather Forecast News *Local C. H. F. Jackson from London*
7.25 "1874" interpreted by ISABEL RAY *S.B. from London*

BIRTHDAY CELEBRATIONS AT "SWA."

7.40 OPENING OF NEW STUDIO by A. T. B. Palmer During the Programme M. J. G. W. REITH Manager Director of the BBC send a Message of Greetings by Songs by MAX PALMER "NO, NO, RUNKIE" An Avuncular Review Produced by GORDON McMONNIE Artists JOHN HENRY and BLOSSOM G. T. LEADS Yvette Entertainer THE "SWA" CHOIR THE STATION STAFF THE STATION CHORUS RAY WARWICK BRAITHWAITE

1.00 Uncle Warwick Does Out Some Soothing Syrup to a Cries of Uncle and Auntie Selection, "The Baby's Opera" *W.B. from London*

II AN AVUNCULAR INTERVIEW Scene.—The Ideal Uncle and Auntie would-be Uncle and Auntie are in a room

The Ideal Uncle the Ideal Aunt, Uncle Sam, Tante Yvette Uncle John Henry and Auntie Blossom.

The Ideal Uncle and the Ideal Aunt Find their ideals, and Tante Yvette Finds John Henry.

JULY UNCLE WARWICK OPENS HIS MUSICAL BOX "The Children's Corner" *W.B. from London*

III ROUTINE WORK Scene.—The Studio during the Hour of the Kidderminster which Auntie Marossie's Tea-Time Talk has Overflowed,

IV A DUTIFUL DUET Dorothy Dutifully Duet.

V AN AUNT'S CHANT "Lullaby" *W.B. from London*

VI NOT MELANT FOR THE MUSICION

7.45 The Board Room Yvette on the Way Tell-John Henry How to Be Happy "I Married Until A Duty Came" *W.B. from London*

VII A TOY SYMPHONY Childhood's Happy Days

Playing at Soldiers "I Heed the Woods" *W.B. from London* George M. Albany in A Tale at Twilight *Orpheus and Eurydice*

VIII AN UNLUCKY

7.45 The Studio Palmer Two Ideal Uncle, Ideal Aunt, Ideal Aunt and Uncle in a Mood—An Interruption by Spark and Spar

X Aunt VERA Shows Three Ill-fated

X INFANT WELFARE Scene: The Nursery

XI THE WOMEN'S UNION Scene: The Auntie Union in Auntie Union is Formed

XII Uncle WARWICK Opens His Musical Box Serenade of a Doll *W.B. from London* My Little Shepherd *W.B. from London*

XIII MUSIC HATH CHARMS Scene: The Studio

1.00 Harry Lee *W.B. from London* See See How the Wind Blows *W.B. from London* Yvette to Sing Something and the Heart to Play Something, which turns out to be a

XIV THE GRAND FINALE

10.00 Mr. Queen FORTESCUE AND M. F. ELLIOTT DODD *W.B. from London*

Local News

XV DANCE MUSIC THE SAVOY BANDS *S.B. from London*

12.0—Close down

Week Beginning February 7th.

CARDIFF NEWS.

SATURDAY, February 13th. It will be a great day in the history of the Cardiff Station, for not only will it be the station's third birthday but it will also be the occasion of the opening of the new Studio. Cardiff will then have two studios now at the premises having been enlarged greatly during the past six months by the addition of a second built on top of the old as well as an extension of the off

Mr. J. C. W. Reih, the Manager Director of the B.B.C., will broadcast a message of greeting during the evening, and Mr. Rex Palmer, who

is in charge of the Station during the first few weeks of 1933, will also pay a visit.

It will be interesting to recall of the progress of three years of development. In common with most of the stations in the United Kingdom, Cardiff had a small studio.

The Studio is now twice as large

and the orchestra, artists, piano and other equipment have

been doubled. The Studio, which had a small orchestra, artists, piano and other equipment, has

now a large orchestra, artists, piano and other equipment.

When an amplifier was installed at the Studio, it gave rise to a good deal of pride. There has been a

then however a

phones have given place to micro-

phones still more sensitive, and, in the summer of 1932 the present premises with a much bigger studio

"No, No, Nunkie," The Studio Programme will be

Vernon Lee's most recent, it will be

Henry is much improved. In fact he loses all his shyness, on account of the tender passion which he has avowed (so far unreciprocated) in the heart of a certain Tante Yvette, a fair Parisienne. Needless to say Auntie Blossom disapproves of Tante Yvette's "camping" activities, and poor Uncle John Henry has a somewhat hectic evening through no fault of his

A separate note is struck by the Ideal Aunt and the Ideal Uncle, a bid that at a B.B.C. station "the

ideal" Aunt and Uncle should be a

local attraction, and makes it very collective.

The Studio orchestra will play an important role and there will be some choir seen rendered by the Studio Choir. The Auntie Team will be used and in an Infant Welfare

were held and took a full day to earn a full one result.

It need no hearty bidding that

the whole will prove

482 M.

SWANSEA PROGRAMMES.

SUNDAY, February 7th.
3.30-5.45. Programme S.B. from London.

8.0 Studio Service.
Address by the Rev. W. E. G. WILLIAMS
FAIRFIELD NATIONAL CHURCH.
9.0 Weather Forecast and News
10.0-10.45. Programme S.B. from Cardiff.

MONDAY, February 8th.
4.0. Orchestral Music and Organ Solos, relayed from the Castle Cinema.
5.0 Afternoon Talk Dr M. J. BROWN
Lambs, Story and Legend
Welsh.
5.15. Light Music
5.30 CHILDREN'S CORNER
6.0 The Post Bag
6.15.—On the Trail For Young Adventurers. S.B. from Cardiff
6.30-7.0 Programme S.B. from London.

TUESDAY, February 9th.
11.30-12.30. Gramophone Record
4.0. Orchestral Music and Organ Solos, relayed from the Castle Cinema.
4.45 The Station Trio
5.30 CHILDREN'S CORNER
6.0 The Post Bag
6.15.—On the Trail For Young Adventurers. S.B. from Cardiff
6.30 HELEN DUNSTAN'S SINGERS
Conductor EVA MCALISTER
Soprano Soprano
Robert d' Part Song.

22Y
378 M.

7.0 12.0.—Programme S.B. from London.

WEDNESDAY, February 10th
5.30. Orchestral Music and Organ Solos, relayed from the Castle Cinema.
5.45 A Concert of Gramophone Solos
6.0 DEPARTMENT OF EDUCATION
6.15. On the Trail For Young Adventurers. S.B. from Cardiff
6.30-7.0 Programme S.B. from London.

8.0 POPULAR MISCELLANEOUS PROGRAMME.

THE MIND WORKS

BAND—Conductor WILLIAM GRIFFITHS

THE BAND—MARCHES

MARCHES—The Thin Red Line

A Grand Overture "Marcello" after BEN JONES (Tenor)

I Know of Two Bright Eyes

The Victory after T. J. H. A.

DORIS DAVIES (Recital)

Hallelujah after Dame Ethel

The Little Quaker Singer

THE BAND—Unfinished Symphony (1st Movement) after Herbert

Informant. In a Person's Market after Arthur

LAWRENCE after Arthur

LAURA LAUGHARNE

V. Albow A. A.

whale a Delyn" John Henry
"Sing, Joyous Bird" — Phillips

DORIS DAVIES

"I Love and the Land" Leigh Henry

"On the Land" Leithman

BEN JONES

When the Stars Were Shining

Brightly ("Tosca") Puccini

"Isbryd y Mynydd"

W. J. Thomas

THE BAND—Skins of Gung-Ho" Foster

LAURA LAUGHARNE

"Dawn" — Stewart

Arne "Gone For Ever"

"Y gan a glawys gyntaf" Richards

THE BAND—MARCHES

10.0-11.0—Programme S.B. from London.

THURSDAY, February 11th.

11.30-12.30. Gramophone Concert

12.0—J. W. BARLOW & TRIO, Louis

Hartog (Suprano)

13.0 Afternoon Tea Leaf R. W.

Cavanagh, Six Great English

Novelists" (2)

14.0 New Painter Review

15.0 CHILDREN'S CORNER

16.0 On the Trail For Young Adventurers. S.B. from Cardiff

17.0 Programme S.B. from Cardiff

18.0-12.0. Programme S.B. from London.

FRIDAY, February 12th

19.0-20.0. Lecture Session to Schools

Week Beginning February 7th.

7.45—Orchestral Music and Organ Solos relayed from the Castle Cinema.

8.0—Topics and Records

8.30—CHILDREN'S CORNER

9.0—The Post Bag

10.0—On the Trail For Young Adventurers.

11.30—Programme S.B. from London.

12.0—Youth and the Wind Tunnel

—The Work of the National Union of Students.

13.0—Programme S.B. from London.

14.0—Station Topics" S.B. from London.

15.0—Programme S.B. from London.

16.0—Topics and Records

17.0—CHILDREN'S CORNER

18.0—On the Trail For Young Adventurers.

19.0—Programme S.B. from London.

20.0—Station Topics" S.B. from London.

21.0—Topics and Records

22.0—CHILDREN'S CORNER

23.0—On the Trail For Young Adventurers.

24.0—Programme S.B. from London.

25.0—Station Topics" S.B. from London.

SWANSEA NEWS.

Welsh by Wireless

THE fortnightly talk "Your National Welsh" by Mr. F. E. Rogers D.A., have attracted considerable interest. It has been seen at many growing centres to the success of the experiment. Mr. Rogers lectured throughout at helping the amateur to speak Welsh and he is now writing a book "Welsh, Music and Life" by A. S. D. Scott.

Week Beginning February 7th.

MANCHESTER PROGRAMMES.

(Continued from the previous page.)

1.0 DEPARTMENT OF EDUCATION
2.0 THE MUSIC STUDIO
3.0 BRITISH ORCHESTRA WITH Director, Gerald W. E. Royden, I. C. H. May, Dr. St. Amant-on-the-Sea
4.0—Programme S.B. from London.

5.0 DEPARTMENT OF EDUCATION
6.0 DR. B. H. THOUTESS M.A. Ph.D. "Our Minds and How to Control Them—Concentrate, Conquer and Relaxation"
7.0 Programme S.B. from London.

8.0 ROBERT RADFORD (Bass).
Conductor's Song ("The Queen"), "Ye Twain," "Hundred Duties"
Metaphysics of Boris Godunov
My Power is Absurd
Three Freebooter Songs
William Hartman
Mr. S. S. S. Son of Man
The Robe
The Golden Vanity
Sir Lucy Broadfoot
South the Cellar" — Hartman
10.0—

FRIDAY, Feb. 12th.

1.15-2.0. Orchestral Music relayed from the State Cafe School Transmission (Soprano) Dr. J. E. Myers, O. G. E. Baker, "Frontiers of Science—Henry Cavendish, the Wizard of Rich M.
4.0 Concert by the Station Quartet
4.15 Afternoon Talk Miss Alice Myers, "The History of Opera Tea-Time Concert.
4.30—

5.15. CHILDREN'S CORNER
6.0—Programme S.B. from London.
6.0—Boy Scouts' Local News Bulletin
7.0 Programme S.B. from London.

8.0 Mr. F. STALLY LINTON
Wendy Talk on Sport

9.0 DANCE, HUMOUR AND SONG.
MASSEY'S DANCE BAND
VIGLIET PENNINGTON
(Contralto)
W. HEREWOLD SPEDDIN
(Entertainer).
THE BAND
Fox-trot, Colegio
Fox-trot, "Music"
Waltz, "Poem"
VIOLIN PLAYS & TUNES
I. V. (Violin)
The Silver Ring" (Entertainer)
THE BAND
One-step, Selected
Fox-trot, "My Sweetie"
Fox-trot, Chick-a-Block-Chicken

W. HEREWOLD SPEDDIN
W. H. Postgate Hanger Pictures
Gemma K. Jerome
P. J. Yo Like Ambrose Barker
THE BAND
Waltz, Byrons
Fox-trot, "Music"
Waltz, "Poem"
VIOLIN PLAYS & TUNES
I. V. (Violin)
Sweetest Thou the Land"
Waltz, "Poem"
A. B. REWARD SPEDDIN
W. H. Postgate Hanger Pictures

"The Black Duck" — Fox-trot, Swanee Butterfly

Waltz, "Music"
Fox-trot, "Poem"
Waltz, "Poem"
VIOLIN PLAYS & TUNES
I. V. (Violin)
The Silver Ring" (Entertainer)

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Gemma K. Jerome
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Waltz, "Poem"
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5NO
404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

4 Miss Jean Terry Story of
D. G. in John
4.1 Tea-time Music
From TILLEY'S RESTAURANT
ANT. Ble keto Sire
15 CHILDREN'S CORNER
CLAYE LAWSON (Soprano)
+ WLAND YATES (Cello)
6.40 Mr J. D. Breeze Hubbard the
District Ranger (See also) "Working a Loud Speaker"
7.15 A. E. REACT AND NEWS
Talk. B.B. from London
7.25 "T interpreted by ISABEL
RAY. &B. from London
7.40 Mr NICHOLAS WOOD, M.A.
Chairman and the League of
Nations
Programme S.H. from London
Close down

WEDNESDAY, Feb. 10th.

Transmission to Schools Mr.
E. L. Bunting (Conductor)
CHILDREN'S CORNER

Talk

Tea-time Music.

Folklore "The Old Country
Orchestra

1 CHILDREN'S CORNER
MARY M. BILL (Soprano)
ADA GENT (Conductor)

2 Talk to Farmers Mr R. W.
Waddington "The Feeding of
Pigs"

CONCERT (foot noted)
Royal Horticultural Society

Programme S.H. from London
Dept. HADDON T. HENRY
ZILLI "Ships and Soldiers of
Other Days"

BALLADS VIOLIN SOLOS—
OPERA.

MAY OSBORNE Mezzo-
Soprano

JOHN ATKINSON (Violin)
THE STATION ORCHESTRA
Conductor, EDWARD CLARK

THIS ORCHESTRA
The Eldesterine

John S. S.

5.10 MAY OSBORNE
Bridal Dawn "Easthope March
A Feast of Lanterns" Ballad
A Birthday"

5.20 JOHN ATKINSON
"On Wings of Song"
"Ode to Joy" and "Ave
Perpetuum Mobile" "A Horn

THE ORCHESTRA
Overture. "The Beautiful Gala
Night" "The Nutcracker" Suite

5.40 MAY OSBORNE
"Surveryne" Easthope
"The Lament of Sam" "A
Song of Four Seas" "Adagio"

JOHN ATKINSON
"Farewell in G" "Private
Life" STATION ORCHESTRA

5.50 CHORAL SOCIETY
Conductor, J. E. MIDDLETON

5.52 THE ORCHESTRA
Belle de Valois "The Cheshire

4.25 CHORAL SOCIETY
4.35 THE ORCHESTRA
Norwegian Rhapsody "Loh

6.00 Programme S.H. from London
Close down

THURSDAY, Feb. 11th.

11.30 12.30—Muriel H. Brandon
Edward Fletcher (Cello). Cithaphone Band
4.00 Miss Marion Taylor, "Swiss
Singer"

1 Tea-time Music.
Cottage New Gallery

1.15 CHILDREN'S CORNER
CHILDREN'S BATHHOUSE

1.30 BLAITHICE DE HOLTHUUS
"A Miniature Recital" in French
English and American, including
"Own Original Works" and
Music for Farmers

1.40—Ministry of Agriculture For
nightly Bulletin

1.45 Programme S.H. from London
Prof. A. G. LATHEM M.A.
"The Last Lecture"

1.50 Programme S.H. from London
Close down

FRIDAY, Feb. 12th.

3.00 Transmission to Schools Mr.
Eric Barber, B.A. Masters
and Masterpieces of Composers
A Very Absent Father"

4.10 Tea-time Music
From Tilley's Restaurant

4.15 CHILDREN'S CORNER

4.30 NORAH ALLISON (Soprano),
BLANCH MACDONALD
Lionel Smith

4.40 ERIC TALK

4.50 NOT AT ONCE

5.00 Programme S.H. from London

5.40 Mr. J. H. BARKER "Two
Canadian Dances—Break-up
and "Chimook"

5.50 T. F. T. QUARRELL
T. J. JACKMAN

6.00 STATION ORCHESTRA
Conductor, J. E. MIDDLETON

6.10 JACKIE SINGA
"As Youth"

Eric Clapton

6.10 Introduction Serenade Wm. H.
THE QUARTET

6.20 Contralto Song "Summer Night"
Doris Thomas

Quare "The Aretians Are We"
(The Aretians) "The
Penitite and Beritite" "The
Rajah of Bhonsy"

7.00 "Love Could I Only Tell
You" "Papillons"

Quare "The Sensors" (A. B. St. John)
"The Last Leaf" "Monkton"

7.10 THE ORCHESTRA
Quare "The Drum Major's
Overture" "Offenbach"

7.20 THE QUARTET
Quare, "Plant Your
"The Artisan" "The
Soprano, Eric Clapton

7.30 Contralto and Tenor, Eric
Clapton and Wm. H. Quarrell
Nancy and Eric Clapton

7.40 A. Serrano "A
Song from Latin America" "My Life", E.A.
Quare, "In Venice Whom Else
Are in Spain" "The
"The Girl"

8.00 Programme S.H. from London
Close down

9.00

THE ORCHESTRA
"The Merry Peasant Wm. H.
Quare Edward Fletcher
"Liberty Den March" "Saxophone
THE REPERTORY
COMPANY

9.10 RAYMOND K.
"A Child Is A Child"

9.20 Eric Clapton

9.30 NORMAN MILLS
John Everard

9.40 SAL STREIBIG IN
Gloria (Their Daughter)

9.50 MARY PRYDE
May (Their Elder Maid)

10.00 CONSTANCE CASTLE
Aired Everard, Eric Clapton
as short, rather ugly, and
with only one arm, and his
second wife, Jeanne, a beautiful
young Frenchwoman, are seen in
the charmingly furnished
living room of their country
house, which is abundantly
furnished with a wireless set.

Programme S.H. from London
Close down

SATURDAY, Feb. 13th.

11.20 12.30 Mary Carmichael M.
Eric Clapton

12.45 Concert

Relaxed from King's College
ARMSTRONG COLLEGE

1.00 NEWCASTLE UPON TYNE
CHURCH CHOIR

1.15 Concert

1.30 ERIC TALK

1.45 ERIC CLAPTON

1.50 JOAN ELWES

2.00 CONSTANCE CASTLE
Spotted Boa

2.15 Eric Clapton

2.30 Eric Clapton

Eric Clapton

2.40 Programme S.H. from London
Mr. JOHN KENNEDY "Associa-

tion Festive"

2.50 DILLA PODRIDAL
SAM ROWSE

Local at Lumleymoor
Dorothy, Mrs. Rowse

3.00 ERIC HOLDFR (Singer)
Mr. Moon of My Drift" ("In
Persian Garden") "Johanna
Dona e Melodie" (R. L.

3.10 Jerry "I Want To Go With
You" "The Girl"

3.20 G. W. ROBINSON (Music)
In "The Girl"

3.30 JACK PEARL "A
Rocking My Baby to Sleep"
"My German Lay"

3.40 IVY CHIFFE (Music)
If We Only Understood

3.50 "I Want To Go With
You" "The Girl"

4.00 ERIC TALK

4.10 JACK CLAPSTON
The Old Wash

4.20 Sleepy Zzyper Zoo"

4.30 G. W. ROBINSON

In "The Girl"

Week Beginning
February 7th.

RUBY HI DER

Ely Mayournebo " ("The Eds
of Kilbarney") "The
Man of the Boy" (Irish Air)

Thomas Moore

"My Pretty Jane" H. R. Bishop

IVY CHIFFE

Reflections of a Party"

Valentine

Tw Little Boys and the Apple"

THE GIRLS

TILLEY'S DANCE BAND

Delayed from the Grand Assembly

S.B. from London

Close down

NEWCASTLE NEWS.

A Miniature Rental.

ON Thursday evening, beginning at
8.15 p.m., Miss Beatrice de
Hulthaus will give a "Mystery Re-
cital" in French, English and Ameri-
can, including her own original
compositions.

She means for herself an enviable
reputation as a dancer, actress and
musician.

"Radiettes"

On Friday night, at 9.10 p.m., the
Station Repertory Company will
give a play by J. Vaughan
as author. This produc-
tion will be the first, the play be-
ing entirely original. It is a play with
devotion to the crippled English bus-
iness.

STOP PRESS NEWS.

AS we go to press, we learn
that the Grand Assembly
of the Royal National
Orchestra has been
postponed.

The book of the new R.N.O.
Revue *Listening Time*, is
by Harold Simpson (who wrote
The Nine O'Clock Revue and was
part author of *Tricks*) and Alan
Macbeth. In addition to Mr Eddie
Morris and Mr Tommy Handley,
Miss Madeline Vera and Miss Alm.
Vane will be included in the cast.

That popular entertainer, Miss
Helen Mar, is coming to tell
listeners some more American
stories from London on Saturday
February 27th.

The complete opera *I Pagliacci*
(Leoncavallo), performed by the
R.N.O., will be relayed from
Manchester on Saturday, Feb-
ruary 27th.

The well known cellist, Mr
Joseph Salmon, will give a short
recital at London Station at
10.30 on March 5th.

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GLASGOW PROGRAMMES.

Week Beginning
February 7th.

SUNDAY, Feb. 7th.

9.30-5.45.—Programme S.B. from London.
 6.30-7.45.—Church Service, St. Paul's E.C. Church, conducted by the Rev'd J. H. VAN, B.A.
 6.—Local News.
A LIGHT ORCHESTRAL CONCERT
 MARIE GIBSON (Soprano), THE STATION OLD HOSPITAL Conducted by ERIC K. A. CARLETONS.
 6.—THE ORCHESTRA Ballet Music, "Herodias" Massenet.
 6.30.—MARIE GIBSON "Les Filles de Cadiz" "Cherry Ripe", arr. L. Lehman.
 7.—THE ORCHESTRA "Hoyda" "Nymphs and Sylvans" Beethoven.
 "Good Morning, Brother Sun" "To-day the Thistles Wear Me" arr. Ernest Ae.
 8.—THE ORCHESTRA Mr. de Halle "Herbert" "Re-tion" Cesar Franck.
 10.45.—Close down.

MONDAY, Feb. 8th.

4.00.—JEAN P. WORTH, Soprano, THE WILDFIRES QUARTET
 6.—Afternoon Topics: The Rev. H. G. Newland, "Fossils for Children"; G. G.
 7.15.—CHILDREN'S CORNER
 8.—Dance Music, S.B. from London.
 9.—Programme S.B. from London.
 10.—CHARLES BAROLEA, LL.D., "Famous Women of Modern History: Queen Elizabeth," S.B. from Edinburgh.
 8.00.—Programme S.B. from London.
 10.30.—The Pianoforte Sonatas of Beethoven.
 ERIC K. A. CARLETONS (Solo Pianoforte).
 17th Sonata, No. 2, in D Minor
 "Allegro" "Adagio" "Vivace".
 11.00.—Close down.

TUESDAY, Feb. 9th.

7.45.—Broadcast to Schools Prof. R. S. Hart, C.B.E., M.A., LL.D., "History—The Murder of James I."
 8.45.—Mr. T. O. F. Brothman, M.A., M.Sc.
 9.15.—Musical Interlude.
Dance Music.
 Plaza Band relayed from Plaza Patis de Danse.
 10.00.—Afternoon Topics: Miss Hilda Fearn, Glasgow and West of Scotland College of Domestic Science, Night Yeast Mix.
 10.45.—CHILDREN'S CORNER "I'm going to see her Adventure in D. Dool."

6.0-6.2.—Weather Forecast for Farmers.

6.—Music at Interlude S.B. from London.
 Programme S.B. from London.
CHARLES DICKENS AND OLD LONDON
 SOPHIE ROWLANDS
 TOM KINNIBURGH
 Baritone.
PERCIVAL STEEDS
 DRAMATIC COMEDIAN
 TOM KINNIBURGH
 The Fortune
 "Lily" "The Way With Her" "Grey London"
 Selections from "Our Mutual Friend" (Charles Dickens).

6.15.—CHARACTERS IN LITERATURE
 Mr. SILAS WIGG
 Ballad Monger and Shop Keeper A Scene arranged for Singing by PERCIVAL STEEDS, B.A. (Oxon) from "Our Mutual Friend" (Charles Dickens).
 Mr. Silas Wigg is engaged by Mr. Ruttin to tend "old" "The Dog and Fox" ON the Road Empire." It is presented by the Author of "Silas" T. LEAVITT MEANY.

6.30.—THE MAIFELD ACT II, S.B. from London
 6.45.—SOPHIE ROWLANDS "Songs of Old London" Herbert Oliver "London Spring Song" "Buy My Strawberries" "Down Yon-a-Way" "Nightingales of London" "Inn" "May Day at Elstree" Tom.
 9.00.—TOM KINNIBURGH Selections.

10.00.—WEATHER FORECAST NEWS Sir H. WALFORD DAVIES Music and the Orchestra Last year." S.B. from London. Local News.
DANCE MUSIC.
 10.30.—THE PLAZA BAND. Relayed from the Plaza Patis de Danse.
 11.15.—THE KIT-CAT CLUB BANDS, S.B. from London
 12.00.—Close down.

WEDNESDAY, Feb. 10th.

11.30-12.30.—Music Transmission.
 12.45-3.45 Broadcast to Schools
 2.45.—Mr. T. O. F. Brothman, Our City in the Days of Old.
 4.00.—M. Albert le Grip, B.A., LL.B., Officer d'Academie, French Talk.
 5.45.—ANNE BALLANTINE (Contralto).
THE WIRELESS QUARTET
 6.0.—Afternoon Topics: Miss C. H. M. Ains, "Laws of Nature—Cloties and Conditions."
 5.15.—CHILDREN'S CORNER
 6.0-6.2.—Weather Forecast for Farmers.
 6.—Programme S.B. from London.
 10.—Mr. ROBERT M. NEILL, M.C., M.A. Topical Talk, "The Salmon Season," S.B. from Aberdeen.

THE SCOTTISH EXTRAVAGANZA.

No. 8.—THE SCOTS GUARDIAN.
 10.00.—WEATHER FORECAST AND NEWS Poplar Park, S.B. from London. Local News.

DANCE MUSIC.
 12.30.—THE SAVOY BANDS S.B. from London
 12.00.—Close down.

FRIDAY, Feb. 12th.

11.30-12.30.—Music Transmission.
 12.45-3.45 Broadcast to Schools
 3.—Mr. W. L. McNAUL, M.A. Home Travel Talk.
 3.30.—M. Albert le Grip, B.A., LL.B. Officer d'Academie French Talk.
 3.45.—The Wireless Quartet English.
ANNUAL SPYMASTER
THE WIRELESS QUARTET
 5.0.—Afternoon Topics: Mrs. Charlotte "Housekeeping in the Autumn" "Autumn".
 5.15.—CHILDREN'S CORNER Gwendy Vanya, The Russian Uncle Story of the "Crystal Mountain".
 6.0-6.2.—Weather Forecast for Farmers.

6.2.—**DANCE MUSIC.**
 6.—B. from London.
 6.30.—Mr. DUDLEY V. HOWELLS Journalist.

12.—Programme S.B. from London.
 4.—Mr. J. V. CUNNINGHAM NEWTON, Captain of the "Tuna" from Dundee.

VARIETY NIGHT.
 RUBY HELDER (Numbers).
 THE STATION OLD HOSPITAL Conductor In
 ERIC K. A. CARLETONS THE LONDON RADIO REPERTORY PLAYERS.
 THE ORCHESTRA Romanian Festival Overtures Peter Bröse.
 Suite "Three Oriental Sketches".

"Among the Arrows"; "Indian Love Song"; "The March".

8.20.—**RUBY HELDER**
 "Onaway, Awake, Beloved" In Hawaiian "Colorado" "Sweet Kate".
 Robert Jones—1600, arr. Ken Mary of Argyle"; "Scots Au Londonerry Air".

8.30.—**THE ORCHESTRA**
 Waltz, "Lustige Brüder" edited.

8.45.—**THE LONDON RADIO REPERTORY PLAYERS**, In
 "DEVOTED ELsie".

Ella MABEL CONSTANDUROS Cook, MIRIAM FLERIS Postman LAURENCE GOWDY Movie Dutton.

PHYLLIS PANTIN, Harold Bustable.
 3.—CHARLIE HOLAN This is a Comedy, in which we see Ella and the Cook busy in the kitchen, and to help pass the time eat what hard work they have done. Mr. Arnold is the author of "Auld is beyond describ-

(Continued on the next page.)

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SUNDAY, February 7th
1.30-4.45. Programme S.B. from London.
*DIAL: THE BELLS OF CROY
LAND ABBEY. S.B. from
London.

8.15. Religious Service.
Rev. H. J. MACRAE, M.A.
St. John's Church, Newington.

THE CHOIR Under the direction of F. D. T. FEE
Programme S.B. from London.

MONDAY, February 8th.
4. Patrick Thompson's (P.T.'s) Orchestra.

4.0. Mrs Dorothy Todd: "Personality and Clothes."

5. CHILDREN'S CORNER
Programme S.B. from London.
10. DENIS OVEREND: S.A.T.B.
D. D. LEWIS, etc., "Famous
British Historians."
(3) Queen Elizabeth.

10.10. Programme S.B. from London.

TUESDAY, February 9th.
4.0. The Station Pianoforte Trio.
4.0. Mr. William Sanders: "National Opera" (3). Inductions and Conclusions."

4.15. Dance Music.
MIRANDA AND HIS BAND.
From the Palais de Danse.
5.0. Children's Letters.
6.0. Musical Interlude.
6.30. Programme S.B. from London.
8.45-12.0. Programme S.B. from London.

WEDNESDAY, February 10th.
1.0. The Station Pianoforte Trio.
3.0. Talk to Schools: Mr. H. M. Stainer Batten, F.R.S., "Days and Nights in the Black Forests."
1.0.—A Bonnet Land: "Out of Doors."
4.15. 20th c. (Thomson's, (P.T.'s) Orchestra.

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8.5. HIT BY HELDEN
"Helen was a Fair Month"
F. Koss
"Yearning I Wait Now Alone"
Tchaikovsky
Song of India
Rusky Korokos

9.15. THE ORCHESTRA
"Domestic Episode" F. Gomes
(Conducted by the Composer).
10.0.—RECITAL OF SONGS conducted by Sir FREDERIC COXON S.B. from London.
10.0. WEATHER FORECAST AND NEWS.
Local Forecast and Weather S.B. from London.
Local News.

10.0. DANCE MUSIC.
JAN WOODMAN & THE
MIDNIGHT FOLIERS DANCE
ORCHESTRA, from the Hotel Metropole
S.B. from London.

EDINBURGH PROGRAMMES.

10. CHILDREN'S CORNER
10.0.—Children's Letters.
10.0.—Musical Interlude.
10.30.—Programme S.B. from London.
10.30. Mr. J. R. CHISHOLM, Horticultural Bulletin.
7.0.—Programme S.B. from London.
7.40.—Mr. ROBERT M. NEILSON
S.B. from Aberdeen.
8.0. Mind Pictures, Mirth and Music.

THE STATION LIGHT
ORCHESTRA
will play a Musical Prelude
reminiscence of the Court of the
Merry Monarchs.

"A Cameo of the Court
at St. James." 5.15 CHILDREN'S CORNER

2.0. CHILDREN'S CORNER
3.0. DENIS OVEREND
Rochester GEORGE TRUSSOTT
Hucknall EDWARD LISICKI
Lady Rosamie ANN MERLYN
A. M. T. T. R. E. T. S. TT
Lady Jacqueline

PAMELA WENTWORTH
The Scene opens in the Ballroom

DENIS OVEREND
THE STATION LIGHT
ORCHESTRA
Sep Shanties sung by
DENIS OVEREND
and
THE STATION SINGERS.

A CHILDREN'S CORNER FOR
GROWN-UPS.
To be performed by
MEMBERS OF THE STATION
STAFF
"The child is father to the man." The transmission will contain

These who are familiar with the Edinburgh Children's Corner will have little difficulty in identifying some of the scenes and the voices of the performers. Among the musical numbers will be performed the Toy Symphonies of both Haydn and Ron Berg, with which many of our listeners are no doubt acquainted. Hilda Dolittle

no ordinary Tales but a group of Lissa Lehmann and a group of popular songs and short dramatic pieces.

10.0-11.0.—Programme S.B. from London
Dance Music.

11.0-12.0. THE ROMANY
PEPPERS
From the Dundee Palace de Danse.

THURSDAY, February 11th.

11.30-12.30. Gramophone Record
3.0.—The Station Pianoforte Trio
4.0.—Mrs. ANN SPICE: "Books Read"
4.45-5.15. CHILDREN'S CORNER
5.15 CHILDREN'S CORNER
5.30. Programme S.B. from London
5.45. E. DE ALMEIDA
CLOTHES BN. S.H. S.
6.0. P. COOPER, S.H. S.
9.30.—THE SCOTS GUARDS. S.B.
from Glasgow.
10.0-12.0. Programme S.B. from London.

FRIDAY, February 12th

1.0. CHILDREN'S CORNER
1.0. DENIS OVEREND
THE STATION LIGHT
ORCHESTRA
Sep Shanties sung by
DENIS OVEREND
and
THE STATION SINGERS.

5.0. CHILDREN'S CORNER
5.0. CHILDREN'S LETTERS
6.0.—Musical Interlude
6.30. Programme S.B. from London
7.40.—Mr. D. M. CUMMING SKINNER, S.B. from Dundee

DANCE MUSIC.

11.0-12.0. MIRANDA AND HIS
BAND
From the Palais de Danse

SATURDAY, February 13th.

5.30. Patrick Thompson's (P.T.'s)
Orchestra

4.0.—Marion Gray, F.R.H.S.: "A
Garden Chat"

Week Beginning
February 7th.

11.0. Patrick Thompson's (P.T.'s)
Orchestra
CHILDREN'S CORNER
6.30-12.0. Programme S.B. from London

EDINBURGH NEWS.

B is now available for receiving the performance of a good deal of fine music in its original setting, i.e., on the instruments for which it was originally written. Nowadays, that long-suffering instrument, the pianoforte, is used for the performance of all manner of music for which it was never intended. It is curious to note that the modern piano can adapt itself to so many different purposes. Least of all a great extent responsible for that state of affairs, as it is designed for its use not only songs, but largely polyphonic compositions, such as the Symphonies of Beethoven. One hardly hears in these days, at least on the piano platform, or results on the clavichord or the harpsichord, not that certain older instruments were commonly given a century and a half ago, for such recitals are a modern invention. But the public should be given an opportunity of hearing what music was written for these old instruments and how it sounded like.

A Harpsichord Recital

With this in view, a recital on the harpsichord will be broadcast for the Edinburgh Station on Wednesday evening, February 14th, by Professor D. F. Tovey, of the University of Edinburgh, the instrument upon which he will play being a genuine two-manual harpsichord kindly lent to the Station Director by Mr. Harry Hodge, a well-known local musician and composer. Professor Tovey will play a number of other things. Below is the one example of a Concerto written for harpsichord alone, where the solo part is played upon one manual and the tutti on the other, in place of the latter being scored for a combination of instruments, such as a string orchestra.

Week Beginning
February 7th.

1.0. WEATHER FORECAST AND NEWS.
Mr. G. E. BRIMROSE, "Bull
Market News."

10.30. DANCE MUSIC.
THE SAVOY BANDS
S.B. from London.

12.0.—Close down.

GLASGOW NEWS.

We must draw the attention of our listeners this week to the broadcast of the new opera "Barbiere di Siviglia" on Friday night. The music of Rossini's "Barbiere di Siviglia" is well known and deservedly popular, and with such a cast as we have arranged we feel sure that listeners may look forward to a joyous evening. (For a description of the opera, see Mr. Percy A. Scholes's article on page 29, of this issue.)

GLASGOW PROGRAMMES.

(Continued from the previous page.)

11.0. THE PLAZA BAND.
Rehearsed from the
Plaza Palais de Danse.

12.0.—Close down

SATURDAY, Feb. 13th.

4.0. Afternoon Feature.
"IN THE ORIENT,"
LADY E. MACALISTER
THE WIRELESS QUARTET

5.0.—Afternoon Topics Mr. T. C.
REED, J. P. FRRA, "The
A. S. S. and the City of
God."

5.15.—CHILDREN'S CORNER.
Mr. H. M. Clark with children's stories.

6.0-6.2. Weather Forecast for
Farmers.

6.2.—Programme S.B. from London.

7.40. Mr. A. KEITH MACDONALD
P.T.
BEATRICE DE HOLTHOOR
Disguise

THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRITHEA
THE ORCHESTRA

8.0. Mr. H. M. CLARK with children's
Selection, "Madame Butterfly"

8.30. The Week with Mr. T. C.
BLOD
THE OLD OPERA
Overture, "The Merry Wives of
Windham"

8.45. H. A. C. P. T. C. & J. P. FRRA
In a Miniature Recital in French,
English, and American. In
cluding her own Original
Hymns in Melodeon.

9.15. DANCE MUSIC.
THE PLAZA BAND.
Rehearsed from the
Plaza Palais de Danse

2BD
495 M.

SUNDAY, Feb. 7th.

STUDIO CONCERT
ROBERT ALEXANDER
Conductor
MARGUERITE D. WRIGHT

THE WIRELESS ORCHESTRA
Conductor WALTER BENSON

3.30 THE ORCHESTRA
Symphony, No. 2 ... *Handel*

3.50 GENEVIEVE WATSON
"It Is Enough" ("Elijah")
Maud Temkin
"Why Do the Nations?" ("The
Messiah") *Handel*

4.15 MAURICE D. WRIGHT
"Op. 36" *Grieg*

4.30 THE ORCHESTRA
Suite "Spartacus" *Tchaikovsky*

4.45 RICHARD WATSON
"To His Misses"
"Gone Not When I Am Dead"
"Of All the Torments"
"Through the Ivory Gate" *Parry*
Handel

5.00 MAURICE D. WRIGHT
"Serenade Spiridonoff," Op. 70
Rakhmaninoff
Caprice de Concert, Op. 12, "La
Danse" *Tchaikovsky*

5.15 THE CHILDREN'S CORNER
Overture, "Soul" *Hansel*

5.30 Studio Service
and
Address by the

Very Rev. FREDERIC ERSKINE
HILL, M.A.,
of St. Andrew's Cathedral.

9.00—Programme S.B. from London.
11.30 Close down.

MONDAY, Feb. 8th.

1.15—Afternoon Music
3.45—Afternoon Topics. The Weather Forecast and News
4.15—CHILDREN'S CORNER.

4.30—Boy Scouts' News Bulletin.
5.15—Girl Guides' News Bulletin.

6.30—Weather Forecast and News, relayed from the Electric Theatre.

7.00—Weather Forecast and News.
Mr. JAMES AGATE, Dramatic Criticism, S.B. from London.

7.25 LISZT interpreted by ISABELLE GRAY (Bob Pianoforte), S.B. from London

7.45—CHILDREN'S CORNER
8.00—Famous Women of Modern History—Queen Elizabeth. S.B. from Edinburgh.

9.00—SCOTTISH CHORAL SOCIETY
Conducted by ELLA LEE STUART S.B. from London.

10.00—WEATHER FORECAST AND NEWS.
"How to See the Stars
with a Telescope." Relayed from Oxford.

Local News.
MUSIC AND CHINN QUESTIONS
S.B. from London.

11.00 Close down.

ABERDEEN PROGRAMMES.

TUESDAY, Feb. 9th.

3.45—Afternoon Topics. Miss Katharine N. Wilson: "Poetry's Debt to Music" (IV.) Madrigal Poetry
THE WIRELESS ORCHESTRA
Conductor WALTER BENSON
Muse Mitchell (Contralto).

4.15 CHILDREN'S CORNER
SCOTTISH CHORAL SOCIETY

7.00—Programme S.B. from London.

8.00 THE LONDON RADIO REPERTORY PLAYERS.
Including PHILIPS PANTING,
DANIEL COXON
and MICHAEL MORAN.

"Loyalty."
A. G. LEWIS, Harry
H. E. D.

8.30 A room comfortably furnished room in a middle-class provincial residence. A cheerful fire burns in a big black grate, and the necessary equipment for tea as indicated during the course of the play.

VOCAL ORCHESTRAL OPERA.
F. ELLIOT DOBBIE
(Bass-Baritone).

THE WIRELESS ORCHESTRA:
Conductor, WALTER BENSON

8.23 THE ORCHESTRA,
Suite, "The Purple Yarn" Andrew

8.30 F. ELLIOT DOBBIE
The "Lover in Disguise"

"Dance Song"
Handel's "Carmen" *Handel*

8.40—"THE MAGIC FLUTE"
(Act II.), S.B. from London.

9.15 THE ORCHESTRA
"Flower Suite" ... Be you
"Dance of the Roses" ...
"Dance of the Pansies" ...
"Dance of the Doves" ...

10.00 "Sail Upon the Dog Star" Purcell/Moffat

8.45—CHILDREN'S CORNER
Sister M. Agnes *Brooks*

9.00—Programme S.B. from London.
10.00 Close down.

11.00—Close down.

WEDNESDAY, Feb. 10th.

3.45—Afternoon Topics.
Steadman's Symphony Orchestra, relayed from the Electric Theatre.

4.15 CHILDREN'S CORNER.
4.00 Short Concert

4.30—Programme S.B. from London.

5.00 Mr. ROBERT M. T. HILL, M.A.
M.A., M.R.C.O., M.R.C.P.
Submariner.

SCOTTISH CHORAL CONCERT.
Conducted by ELLA LEE STUART
SOCIETY
Relayed from Peterhead.
Soloists:

NELLIE DUNCAN (Soprano).
ALEXANDER MACGREGOR (Baritone).

Local News.
AUTOMOBILE QUESTIONS
Miss Hutchinson, I.R.A.M., M.A., B.

10.00—WEATHER FORECAST AND NEWS.
THE WEEKLY MAILED
Romance of Words—Oathwords and Oathless." S.B. from Nottingham.
Local News.

10.20—Programme S.B. from London.
11.00—Close down.

Week Beginning
February 7th.

Agricultural Notes.

Scenes in Royal De Luxe
Relayed from the Electric
Theatre.

Programme S.B. from London.
Local News.

CRAIGMYLI
Mr. D. M. CUMMING SKIN
Mr. S. B. from Dundee.

CONCERT.

THE LOAS BISTICK
CHOIR
Conductor, W. B. BOICK
Local News.

RATTY IRVINE
Under the auspices of the
O.A.S., ABERDEEN DISTRICT.

THE CHIRL

Part Songs of Four Nations
"Wake, Wake, the Morning
Bell" ... *arr. S. A. D.* *arr. T. P. Bush*

The Beads of Shannan *arr. T. P. Bush*
The MacLean Gathering *arr. H. S. Ross*

JESSIE GIRB (Contralto)
Break o' Day" ... *So dear* *arr. H. S. Ross*

MARGARET HUPRIE and
J. SHIE G. IT
I got "O, Wer Thou in
Meekness" *arr. H. S. Ross*

HARRY DAWSON

She'll be Right
The Auld Scotch Sangs
Muckle an' Murdoch

The Loveliest Girl
JAMES KILLAI (Bar)
My Good Lovin' *arr. H. S. Ross*

ALICE HORRIS

MARGARET HURRILL
Song
Come in the Fair

Farewell Friend
The Scope of Friends
Song "I'm by You" *arr. William*
McAlpin *Prov. Chief* of
the Chirch

THE CHIRL

Humorous Part Songs
Old King Cole *arr. H. S. Ross*

The Barnie o' the Dear *arr. John Clark*
Janie Hunt (A Masons Joke) *arr. H. S. Ross*

M. GRANT (Soprano)
Country Folk *arr. May H. Brahm*
JOHN HARVEY *arr. H. S. Ross*

The Moon and the Lamp *arr. H. S. Ross*

JOHN HARVEY (Tenor)
The Northern Lassie *arr. Mack*

THE CHIRL
Part Songs
In Scent *arr. H. S. Ross*

Night *arr. H. S. Ross*
Love Fare *arr. H. S. Ross*

Programme S.B. from London

BEATRICE DE HOLTHOOL
Dances
in a Mountain Rendezvous
French Cancan *arr. H. S. Ross*

French Poem
French Sketch (Theatre de
Lyon) *arr. H. S. Ross*

French Poem
Close down

(Continued on the next page)

2DE
331 M.

SUNDAY, February 7th.
 7.45 "Programme S.B. from London."
 8.00-10. THE BELLS OF CROY
LAND ABBEY. S.B. from London.

Studio Services.

"Song by the
FATHER OF M.A.
7 Prayer Hymn,
Reading Psalm 115
No. 120. Address
of St. Paul. Benediction
Prayer to be led by the
FATHER OF M.A. Bells Ringers
THE CHURCH

WEATHER FORECAST AND NEWS.
Local News

AN HOUR OF PRAISE

THE DUNDEE SELECT
CHOIR.

HENRY MARSHALL

2.45. A lone dove

MONDAY, February 8th.
 9.00 "Music from Bradford" under the direction of John Reid
 9.45 "Song by the FATHER OF M.A."
 CHILDREN'S CORNER.
 4.00 "Children's Letters"
 Music Interludes

5.00 Prof. CHARLES SAIBLEA
S.B. from Edinburgh
5.15 S.B. from London

5.20 "Song by the FATHER OF M.A." SON
STATION No. 17. S.B. from Glasgow

TUESDAY February 9th

9.00 "Song by the FATHER OF M.A."
 Dundee Records

9.30 "La Scala Orchestra" F. Routledge Bel. (Musical Director).

10.00 "Song by the FATHER OF M.A." (Trotty).
 Papers of the Post-Office

11.00 "Song by the FATHER OF M.A." In the "Trotty," by Mr. Thomas N. of

5.15 CHILDREN'S CORNER.
 5.20 "Children's Letters".
 Music Interludes

6.30 "Programme S.B. from London."

495 M.

SATURDAY, Feb. 13th.

9.00 "Song by the FATHER OF M.A." (Trotty).
 Papers of the Post-Office

10.00 "Song by the FATHER OF M.A." Who
 Did Your Camera Have
 Last Year?

11.00 IN LIGHTER VEIN.
 ELLA GARDNER (Soprano).

NAN DAYDSON
(Pianoforte).

THE WHIFLENS ORCHESTRA.

WALTER BENSON
Conductor.

CHARLES STICKLER
Chu Chu Chow".

Norton

12.00 ELLA GARDNER.
 The Laas With the Delicate

Arne

The Spinning Wheel

DUNDEE PROGRAMMES.

8.50 "Programme S.B. from Glasgow"
 8.40 "Programme S.B. from London."
 9.00-12.00 "Programme S.B. from London."

WEDNESDAY, February 10th.

8.30 "La Scala Orchestra" F. Routledge Bel. (Musical Director).

4.30 "Song by the FATHER OF M.A." (Trotty).

5.00 Afternoon Topic, Dickensian Interlude, No. 1, "The Average

5.15 CHILDREN'S CORNER.

6.00 "Master Interlude".

6.30 "Programme S.B. from London."

6.50 Dundee Horticultural Society Bulletin

7.00 "Programme S.B. from London."

7.30 "Song by the FATHER OF M.A." (Trotty).

8.00 DOROTHY PUGH (Soprano), ESTHER WILSON
THE HARTLEY TRIO,
THE DUNDEE RADIO

9.00 "Song by the FATHER OF M.A." (Trotty).

9.30 "Song by the FATHER OF M.A." (Trotty).

10.00 WILLIAM S. LIVES (Tenor).

11.00 "Song by the FATHER OF M.A." (Trotty).

12.00 "Song by the FATHER OF M.A." (Trotty).

1.00 First Broadcast Performance of

"Fennel," A Romantic Drama in One Act, by JAMES K. JEROME, Presented by E. KINGSLY

2.00 The Scene of the play at 10.00 in Cremona.

3.00 THE TRIO.

3.30 "Song by the FATHER OF M.A." (Trotty).

4.00 "Song by the FATHER OF M.A." (Trotty).

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**5NG
326 M.**

SUNDAY, February 7th.
8.0 10.30 *Lam* *B*
MONDAY, February 8th.
3.4 *The Mondo Cafe Orchestra*
Conductor, Frederick Bottoms
4.45 *Music and Talks*
TUESDAY, February 9th.
3.4 *Music and Talks*
Lector, Brussey Eytyn
4.45 *Music and Talks*
5.15 *CHILDREN'S CORNER*
5.30 *Chef's Letter*
6.0 *Teens' Corner*
6.15 *Gramophone Records*
6.30 11.0 *Programme S.B. from London*

TUESDAY, February 9th.

3.4 *Music and Talks*
Lector, Brussey Eytyn
4.45 *Music and Talks*
5.15 *CHILDREN'S CORNER*
5.30 *Chef's Letter*
6.0 *Teens' Corner*
6.15 *Gramophone Records*
6.30 11.0 *Programme S.B. from London*

WEDNESDAY, February 10th.

11.30 12.30 *Midday Concert*, relayed from DAVENTRY
3.45 *The Mondo Cafe Orchestra*
Conductor, Frederick Bottoms
4.45 *Music and Talks*
5.15 *CHILDREN'S CORNER*
5.30 *Chef's Letter*
6.0 *Teens' Corner*
6.15 *Gramophone Records*
6.30 *Programme S.B. from London*
8.0 **AN EVENING OF VARIETY**
THE CROWN FARM QUARTET
MAVIS SHELLSHEAR
Songs at the Harp
IDA SARGENT
Songs at the Piano

**6FL
301 M.**

SUNDAY, February 7th.
7.30-5.45 *Programme S.B. from London*
8.0 10.30 *L* *B*

MONDAY, February 8th.
8.0 10.30 *Gramophone Records*
4.15 *Orchestra* relayed from the *Cafe de la Halle*
5.15 *CHILDREN'S CORNER*
5.30 *Children's Letters*
6.0 *Musical Interlude*
6.15 *Sports Talk by Mr. W. H. HARVEY*
6.30 11.0 *Programme S.B. from London*

TUESDAY, February 9th.
1.0 *Book Talk by the Rev. Dr Frank Hutchison*
1.15 *Orchestra* under the direction of John Wainwright, relayed from the *Cafe de Messina*, T. and J. Roberts.
5.15 *CHILDREN'S CORNER*
5.30 *Children's Letters*
6.0 *Musical Interlude*
6.30 11.0 *Programme S.B. from London*

WEDNESDAY, February 10th.
1.30 12.30 *Gramophone Records*
1.0 *Afternoon Topics* Miss Kate Baldwin. "Pancakes for Shrove Tuesday"
1.15 *Orchestra* with Gramophone Illustrations, by Messrs Barlow
5.15 *CHILDREN'S CORNER*
5.30 *Children's Letters*
6.0 *Musical Interlude*
6.30 *Programme S.B. from London*

NOTTINGHAM PROGRAMMES.

CHARLES H. KERSWILL
Revolts

THE QUARTET
Where My Caravan
Rested *Henna*
More *T. B. H.*
Jo. 3 *Rhyme* *Rhymes*

MAVIS SHELLSHEAR
Home Sweet Home

The Way *W. A. M.*

Down Yonder Way *H. G. G.*

CHARLES H. KERSWILL
London *P. D.*

The Colonel *C. J. Winter*
It's *A. S. P.*

What's the Use of Fretting? *C. Morris*

Makin' Up Ma Mind *T. H. G.*

Where Does Dime *P. T.*

THE QUARTET
I Hear You Calling Me *J. F. Bridge*

MAVIS SHELLSHEAR
Open Thy Blue Eyes *W. A. M.*

Ave Maria *Bark-Gunned*
On Wings of Song *Mendelssohn*

CHARLES H. KERSWILL
London *P. D.*

Maude's Speech *N. H. D.*

Before Murder *W. D. D.*

IDA SARGENT
In the Rain *A. R. L.*

1.0 *Music and Talks* *I. D. C.*

1.15 *Orchestra* *John Wainwright*

5.15 *CHILDREN'S CORNER* *T. and J. Roberts*

5.30 *Children's Letters* *T. and J. Roberts*

6.0 *Musical Interlude* *John Wainwright*

6.15 *Sports Talk by Mr. W. H. HARVEY* *John Wainwright*

6.30 11.0 *Programme S.B. from London* *John Wainwright*

THE QUARTET

the Long Day Closes

1.0 *Music and Talks* *John Wainwright*

1.15 *Orchestra* *John Wainwright*

5.15 *CHILDREN'S CORNER* *T. and J. Roberts*

5.30 *Children's Letters* *T. and J. Roberts*

6.0 *Musical Interlude* *John Wainwright*

6.15 *Songs* *John Wainwright*

IDA SARGENT

The Parting *Broughton*

The Dust *Broughton*

1.0 *Music and Talks* *John Wainwright*

1.15 *Orchestra* *John Wainwright*

5.15 *CHILDREN'S CORNER* *T. and J. Roberts*

5.30 *Children's Letters* *T. and J. Roberts*

6.0 *Musical Interlude* *John Wainwright*

6.15 *Songs* *John Wainwright*

CHARLES H. KERSWILL

Maude's Speech *N. H. D.*

Before Murder *W. D. D.*

IDA SARGENT

In the Rain *A. R. L.*

1.0 *Music and Talks* *I. D. C.*

1.15 *Orchestra* *John Wainwright*

5.15 *CHILDREN'S CORNER* *T. and J. Roberts*

5.30 *Children's Letters* *T. and J. Roberts*

6.0 *Musical Interlude* *John Wainwright*

6.15 *Songs* *John Wainwright*

CHARLES H. KERSWILL

Maude's Speech *N. H. D.*

Before Murder *W. D. D.*

IDA SARGENT

In the Rain *A. R. L.*

1.0 *Music and Talks* *I. D. C.*

1.15 *Orchestra* *John Wainwright*

5.15 *CHILDREN'S CORNER* *T. and J. Roberts*

5.30 *Children's Letters* *T. and J. Roberts*

6.0 *Musical Interlude* *John Wainwright*

6.15 *Songs* *John Wainwright*

**Week Beginning
February 7th.**

3.45 *Lyon's Cafe Orchestra* *T. and J. Roberts*
4.45 *Music and Talks* *John Wainwright*
5.15 *CHILDREN'S CORNER*
5.30 *Teens' Corner*
6.15 *Gramophone Records*
7.30 *Music and Talks* *John Wainwright*
8.0 11.0 *Programme S.B. from London* *John Wainwright*

SATURDAY, February 13th.

11.30 12.30 *Gramophone Records*
1.45 *Edward Spring and his Maestri*, relayed from the Palmer
2.0 *DAVEY*
2.15 *CHILDREN'S CORNER*
2.30 *Letters*
2.45 *Music and Talks*
3.0 *Programme S.B. from London* *John Wainwright*

NOTTINGHAM NEWS.

OUR concert on February 10th contains much of interest to the young. We see a solo singer, Mr. Edward Spring, and his Maestri, relayed from the Palmerston Hall, the Crown Farm Quartet. This is a type of music which is very popular among young districts and there is considerable rivalry between the various quartets. Mr. Kerswill (pianist) is new to the microphone and, judging from his performance in trials, should be a great success because he has a voice of exceptional quality. He comes from Derby, which has provided us with so many able artists.

Miss Ida Sargent (songs at the piano), and Miss Mavis Sheellshear (songs at the harp) are both well known, although the latter has not hitherto visited the Nottingham studio.

**Week Beginning
February 7th.**

7.40 *Mr. W. PARTRIDGE, WESLEY* *F. S. Williams*
8.0 *John Thrush*
8.0-12.0 *Programme S.B. from London*

FRIDAY, February 12th.

1.30 *Music and Talks* *John Wainwright*
4.0 *Orchestra* relayed from the Grand Hotel

4.45 *CHILDREN'S CORNER*
5.30 **THIRD UNIVERSITY CHAMBER CONCERT.**

Relayed from the Mapper Hall, St. George Square, THE YORKSHIRE UNIVERSITY QUARTET.

Quartet in G Major Op. 77, No. 1 *Hodgson*
Quintet in D Major Op. 112 *Weltzien*

6.55 *Programme S.B. from London*
7.40 *The Harvest of a Quiet Eye* by PETRONELLA

8.0-12.0 *Programme from London*

SATURDAY, February 13th.

4.0 *Alfonso Topera*
4.15 *Orchestra* relayed from the Cafe of Messrs. T. and J. Roberts
5.15 *CHILDREN'S CORNER*
5.30-6.0 *Chef's Letter*
6.30 *Programme S.B. from London*
7.30 *CONCERT S.B. from Hull*
8.30 12.0 *Programme S.B. from London*

THURSDAY, February 11th.

4.0 *Alfonso Topera*
4.15 *Orchestra* relayed from the Alton Hall
5.15 *CHILDREN'S CORNER*
5.30 *Alton Hall*
6.30 *Programme S.B. from London*
7.30 *Alton Hall*
8.30 *Programme S.B. from London*

6KH
335 M.SUNDAY, February 7th.
3.30-5.45. Programme S.B. from London.

MONDAY, February 8th.

11.30-12.30. Gramophone Records.

3.15. Hammond's Cafe Trio under the direction of R. W. Dove.

4.0.-Afternoon Topics.

4.15. Field's Octagon Quartet under the direction of J. H. Rodgers.

5.15. Children's Letters.

5.25. CHILDREN'S CORNER.

6.0.-Powell's Restaurant Bijou Orchestra; under the direction of Edward Stubbs.

7.0-11.0. Programme S.B. from London.

TUESDAY, February 9th.

5.0. Music relayed from the Majestic Picture House.

4.0.-Afternoon Topics.

4.15. Field's Octagon Quartet under the direction of J. H. Rodgers.

5.15. Children's Letters.

5.25. CHILDREN'S CORNER.

6.0.-Powell's Restaurant Bijou Orchestra; under the direction of Edward Stubbs.

6.40. Hull Wireless Society Talk.

7.0-11.0. Programme S.B. from London.

WEDNESDAY, February 10th.

3.15. Hammond's Cafe Trio; under the direction of R. W. Dove.

4.0.-Afternoon Topics.

4.15. Field's Octagon Quartet under the direction of J. H. Rodgers.

5.15. Children's Letters.

5.25. CHILDREN'S CORNER.

6.0.-Powell's Restaurant Bijou Orchestra; under the direction of Edward Stubbs.

HULL PROGRAMMES.

7.0-11.0. Programme S.B. from London.

7.10. FRED KITCHEN & DAVIDSON. D. L. L. "The History of the Trinity Church—(3 parts for nation.)

8.0. ANNELIESE HAMLEN.

"The King's Men." "Theatres."

"Theatre Review." "Dramatic."

Sonata in G Major.

KATHLEEN MORRHOUSE.

(Cello).

Sonata in G Major.

ANNELIESE HAMLEN.

8.20. THE CROWN DRAMA.

"The Eternal Triangle." (E. Norman Torry.)

Carson R. "An Autobiography."

ERIK JASON RAWLINS.

Eselle. His Wife.

MIRA JOHNSON.

Wallace Reid and His Friend.

VICTOR B. ELLIOT.

MOLIERE BERTS.

M. If All Those I.

dear Young Charms.

London Field.

"Life and Death." (J. Taylor.)

"The Second Musketeer." (Maurice Beaufort.)

"The Arrow and the Song." (P. B. Morris.)

Menelaus Broadways' Best Comedies.

John and Jerry and Me. (H. H. Munro.)

0. THE ONE ACT DRAMA.

"The Bishop's Goodwill." (A. A. Milne.)

9.30. KATHLEEN MORRHOUSE.

"Theatres." "Theatre Review."

"La Vie Espagnole." (A. Poper.)

"The Little Girl." (G. H. Smith.)

"Last Remembrance." (A. J. Dickson.)

"The Sweetest Flower." (C. Hawley.)

30-11.0. Programme S.B. from London.

THURSDAY, February 11th.

11.30-12.30. Gramophone Records.

3.0. Music relayed from the Majestic Picture House.

4.0. A. J. Dickson.

4.15. Field's Octagon Quartet under the direction of J. H. Rodgers.

5.15. Children's Letters.

5.25. CHILDREN'S CORNER.

6.0. THE CROWN DRAMA.

7.0. ERIC BANKS HOLLINGERS.

8.0. BOY SCOUTS' TALK. "Sheep Farming in New Zealand." (By C. C. Darley M.)

9.0. M. If All Those I.

London Field.

"Life and Death." (J. Taylor.)

"The Second Musketeer." (Maurice Beaufort.)

"The Arrow and the Song." (P. B. Morris.)

Menelaus Broadways' Best Comedies.

John and Jerry and Me. (H. H. Munro.)

0. THE ONE ACT DRAMA.

"The Bishop's Goodwill." (A. A. Milne.)

11.30-12.30. Gramophone Records.

1.0. Music relayed from the Majestic Picture House.

2.0. A. J. Dickson.

3.0. ERIC BANKS HOLLINGERS.

4.0. BOY SCOUTS' TALK. "Sheep Farming in New Zealand." (By C. C. Darley M.)

5.0. M. If All Those I.

London Field.

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Menelaus Broadways' Best Comedies.

John and Jerry and Me. (H. H. Munro.)

0. THE ONE ACT DRAMA.

"The Bishop's Goodwill." (A. A. Milne.)

11.30-12.30. Gramophone Records.

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2.0. A. J. Dickson.

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2.0. A. J. Dickson.

AMPLION WEEK

February 8th to 13th.

The House of Graham

has arranged that Free Demonstrations shall be given on AMPLION Loud Speakers during this period at AMPLION STOCKISTS, and all Radio Dealers of repute, also in the AMPLION Showrooms at

25, Pavilions Row, London, W.I.
29 High St., Clapham, S.W.4.

10, Whitworth St. West, Manchester.
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In the interests of

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Do not miss your Demonstration



The name and address of the nearest AMPLION STOCKIST are:— Alfred Graham & Co., 26, Grosvenor Gardens, London, S.W.1. *For full details and Manufacturers, Alfred Graham & Co., (R. A. Graham), 26, Grosvenor Gardens, London, S.W.1.*

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LUCAS RADIO BATTERIES



SPECIAL FEATURES

Made in one piece from "M" am, the Lucas motor car battery has a lighter body and is of great mechanical strength. The letter "M" am means Made In Lucas Auto proof Materials.

Each battery is supplied with a cover to be in separate case or can be supplied separately.

There is no salt immersion here; the Batteries are mounted on the tank of the car.

The design appears to have been to secure greater safety.

The porous vent plugs are specially designed to allow free escape of gas at reduced pressure without carrying away the acid solution. The vents reduce waste of acid, easier to ensure easy inspection and maintenance of acid level.

Terminals particularly robust. Strong Carries with neat and positive attachment. Thus insuring long life of the battery.

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RMB	T	6	61-1-8
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RPT 8	1	6	2-15-0
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e 310 (Tele. and
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THE JUNIOR.
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(Old Price 30/-).

A simple model in wood finish. Set includes aerial, 1 ohm and 6 ohm resistors, and a foldable diaphragm, over 18 inches in height. Gives a clear and low tone without distortion. A very satisfactory set.



**THE FELLOWS
LIGHTWEIGHT
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A distinctive pair of British Headphones. Unique design. Light weight. The diaphragm enables you to listen without results from either speech or music, while the rich clear tones are of a unique character.



THE VOLUTONE.
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Wooden cabinet. Includes aerial, 1 ohm and 6 ohm resistors, and a foldable diaphragm, over 18 inches in height. Gives a clear and low tone without distortion. A very satisfactory set.

SEND SUFFICIENT STAMPS FOR POSTAGE
and we will send you a copy of our new Catalogue. It contains full details of our apparatus and explains our generous DEFERRED PAYMNT System.

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DAYS' OFFER
to *Radio Times*
Readers.**



**The New Fellows
High Tension
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54 volt unit (as illustrated) tapped at 27 volts so that the latter can be used as given above if desired.

54 volts 6/6 (LIST PRICE 10/-)

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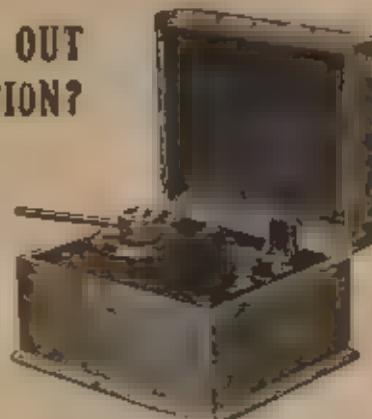
Postage 2/- in each case.

* These two batteries are supplied in 3 volts and are each supplied complete with wander plug.

This offer is open only until Feb. 12th.

CAN YOU CUT OUT YOUR LOCAL STATION?

The Fellophone Local Station Eliminator is an ingenious device which will enable you (provided you do not live within a mile of a broadcasting station) to tune that station completely out and receive in comfort any other station which your set is capable of picking up. It requires no separate aerial and no alterations are required to your set. Just connect it to aerial and earth and connect your receiver to the other terminals provided. Complete instructions with each eliminator.



**THE FELLOPHONE
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Price complete in Superb Oak Cabinet

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Daventry and Radiola (Paris) Co.
4/- extra.

BETTER THAN THREE



A new general purpose Valve
with the wonderful "N" filament

YOU can now have the advantages of the unique
"N" filament for every valve in your receiver!

The New P.M.3

1. Better than three "R" type valves because the ample proportions of the "N" filament are equivalent to three ordinary filaments.
2. Requires ONLY ONE-TENTH AMPERE filament current. A saving of over 85% of your accumulator energy giving each charge SEVEN TIMES THE LIFE.
3. Is so economical of heating power that no sign of glow can be discerned.
4. Will operate from either dry cells or accumulator. From 3 to 4 Volts may be used with perfect safety.
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The P.M.3 . . . 16/6

Suitable for all stages of amplification in any circuit

THE IDEAL COMBINATION for any receiver . . . P.M.1. valves followed by a P.M.3. for POWER AMPLIFICATION with loud speakers.

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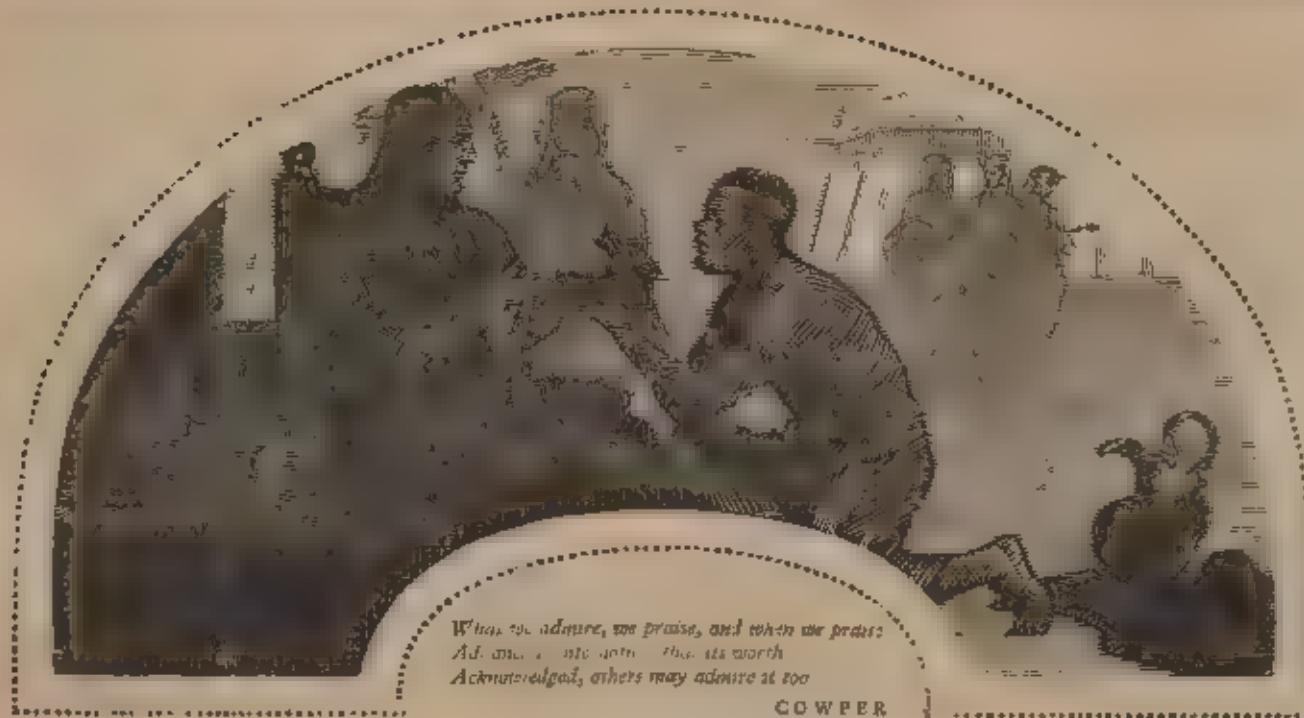
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THE · MASTER · VALVE

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COWPER

"That its worth acknowledged"

JUST how strong is the wireless public's loyalty to the Wuncell Dull Emitter is demonstrated by the fact that the year just passed was easily the most successful in the history of the Cossor Valve.

A very large proportion of Wuncell users are those who first became acquainted with the peculiar merits of Cossor Valves through the original P.1—the most popular Bright Emitter ever placed upon the British market.

During the past two and a half years the public have had ample opportunity to test out the Cossor Valve under every possible condition. Invariably they have found it supersensitive to a degree, productive of a beautiful

fullness of tone and exceptionally trustworthy. They have proved that the arched filament combined with the electron-retaining hood-shaped Grid and Anode is responsible for a standard of efficiency which cannot be duplicated by any other make of Valve. Consequently once they have chosen their valves, Cossor users are not to be weaned from them.

Month by month this circle of enthusiasts is widened by those discerning men who are desirous of obtaining the finest possible valve service. With the Wuncell they are realising that the working costs of a Valve Set are reduced to a level never before believed possible.

For 2-volt Accumulators.

W.1. Four-wire, G. V. 14	
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W.3. Four-wire, G. V. 18½	

For 2, 4 or 6 Volts.

W.1. Four-wire, G. V. 14		
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Cossor **Valves**

The Vital Link



ALL C.A.V. H.T.
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are supplied fully
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Supplied at 1/- per
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H.T.3. 60 volts 60/-
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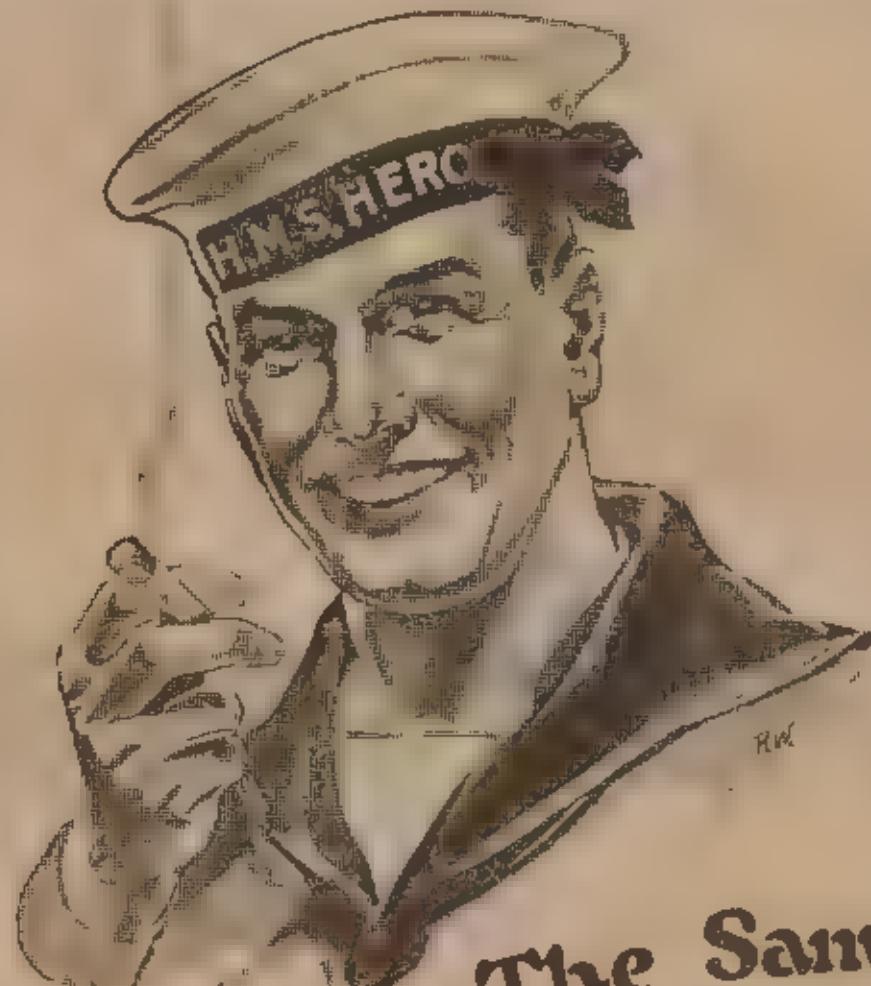
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915	3	50	37/6
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6 Volt Assemblies at proportionate prices			

Part No.	Amperes	Hrs.	Price
	Max.	Actual	
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933	-	60	10
934	-	80	40
4 Volt Assemblies.			
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953	60	30	40/6
954	80	40	48/-

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The Same!
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PLAYER'S
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Medium Strength

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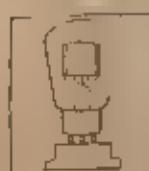
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With the new "Lissen" system of H.T. supply you pay only for the essential cells. Previously, every time you discarded your exhausted H.T. Battery, you threw money away. When your battery had had its day, you had to pay again for the box, the soldering, and the assembling.

With the new "Lissen" way you build your own Battery and eliminate this waste. You renew the cells only,

LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity when they come to you fresh and full of life because of the method we adopt in marketing them.

Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives $1\frac{1}{2}$ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 set you are provided with the necessary special springs for building your battery. Extra springs for extra cells can be purchased separately.



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AGAIN, though the outstanding purity of resistance-coupling has been fully recognized, its use has been restricted owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it. With each 45 lot, you are given full-size drawings and clear instructions how to put the battery together. You cannot go wrong.

The release of every 45 lot of Lissen Cells entitles the purchaser to a limited licence to use the Lissen method of construction — for which patent application has been made — and also to the exclusive use of the drawings and other data provided.



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is the most perfect
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Set money can buy

Don't take our word for it alone.
Hear it at your Dealer's from 11
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any other set of any other name,
and you will buy the Burndept.
It gives you all that you can
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What a difference!

The music has come nearer and grown clearer.
It is as though you had taken cotton wool out
of your ears. An average set becomes a super
set the moment you fit the S.P. 18 Valve. At
one stroke the performance of your set is de-
cisively improved.

An entirely new principle of construction is
applied in the manufacture of the S.P. 18 Short-
path Valve, enabling the path which the elec-
trons travel between the filament and the anode
to be shortened to a minimum. The shortened
gap gives greater amplification, greater output
without distortion and exceptionally good
rectification.

THE RED SPOT VALVE
is the only real power valve tak-
ing as low a filament current
as 0.3 amps. It compares with
other power valves requiring
3 cells instead of one and east-
ing nearly twice as much.

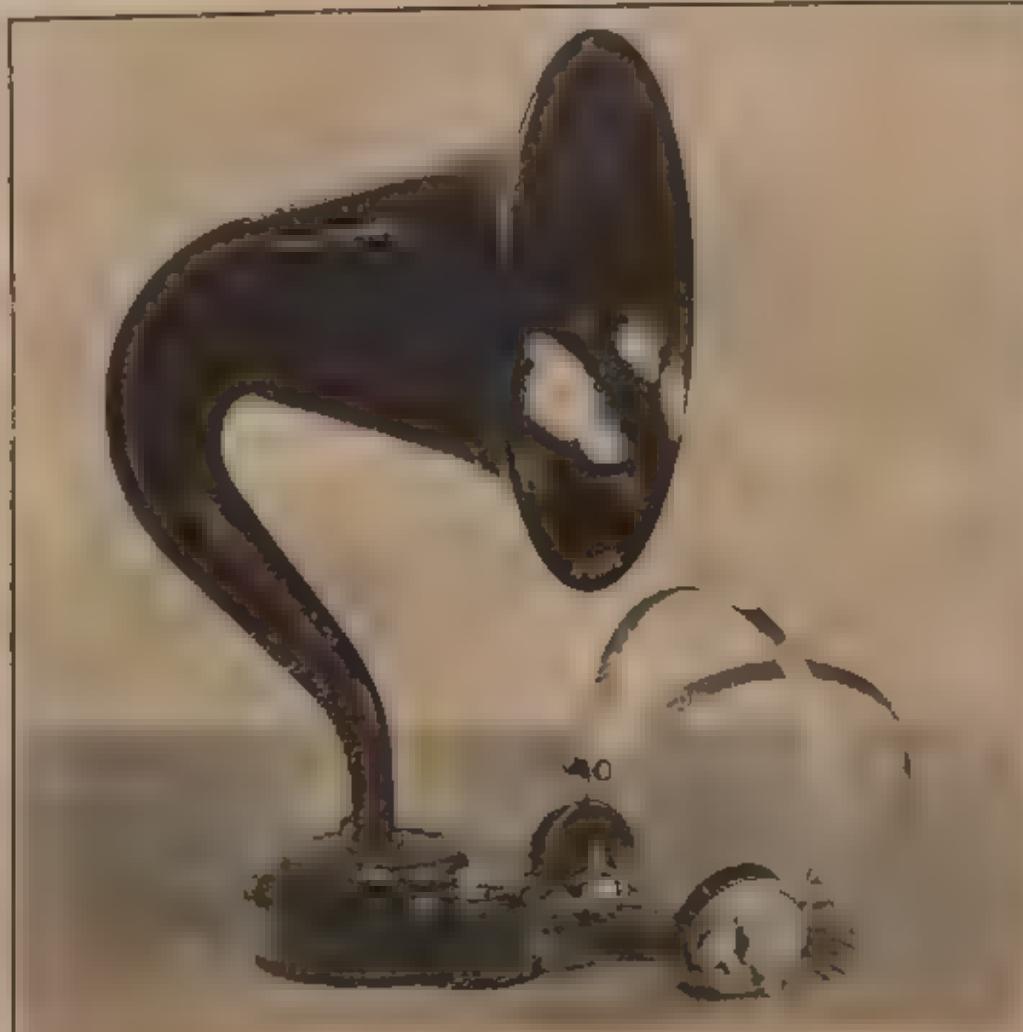
THE GREEN SPOT VALVE
designed primarily for H.F.
Detector or intermediate ampu-
fying stages, gives twice the
amplification of any similar
valve on the market, takes less
current, and is 10% cheaper.

All S.P. Valves (Red Spot and Green Spot) work
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THE ERNE WIRELESS LOUD SPEAKER WITH A GLOWE



FOR the man of modest requirements there is no finer Loud Speaker than the new Brown H.3. Embodying all the exclusive Brown features, it is responsible for a volume comparable with many Loud Speakers cost-

ing twice its price. While for purity of tone it is fully up to the recognised Brown standard. The mellowness and richness of music reproduced on the H.3 is a revelation to those who hear it for the first time.

Type H.3	Loud Speaker	Featherweight
5 in. high	clown horn	4000-1000
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Four 6^{d.}
BLUE PRINTS
(P.W. Tested Circuits)

FREE

HOW often are you puzzled, when wiring up a set, over one of those important connections? The keen constructor always trying out new circuits, cannot carry every corner of his head. It is why these "P.W." Blue Prints will prove a great boon to all wireless amateurs. Each blue print, measuring 17 ins. by 9 ins., consists of three parts—a theoretical circuit, an explanatory pictorial diagram and a practical wiring diagram. All are neatly drawn to show clearly the connections. You can't go wrong with a "P.W." Blue Print. The four given free to-day deal with the following circuits:

1. Detector Valve with Reaction
2. One-Valve Reflex and Crystal Detector (Tuned Anode)
3. One-Valve L.F. Amplifier
4. H.F. Detector, Tuned Anode coupling with Reaction or Anode

Constructional articles giving full details of the building of these four circuits will be printed in POPULAR WIRELESS.

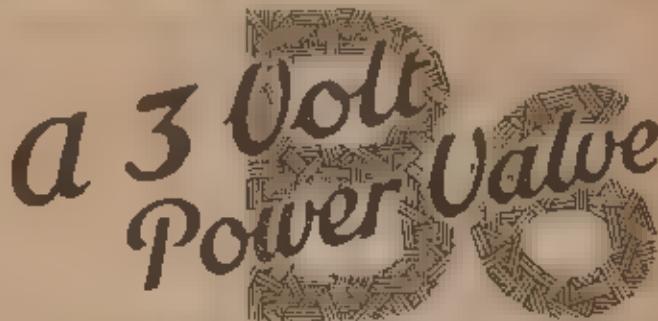
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Price with Four 6d. Blue Prints 3^{d.}

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*Link your Aerial to a P.W.
Circuit & get the best results*



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Filament Voltage	:	3 volts
Filament Current	:	0.12 amp
Anode Voltage	:	40 to 120 volts
Anode Resistance	:	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve, requires only 0.24 of an ampere for its operation.

Price - - - 22/6

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General Purpose

R Filament Voltage 4 Volts 8/-
Filament Current 0.2 Amp Max. Plate Voltage 100 Volts

B3 Filament Voltage 13.5 Volts 14/-
Filament Current 0.55 Amp Max. Plate Voltage 120 Volts

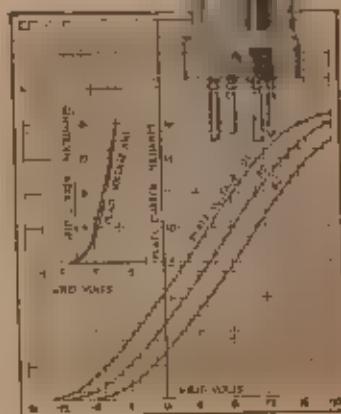
B5 Filament Voltage 4 Volts 16/6
Filament Current 0.04 Amp Max. Plate Voltage 80 Volts

Power Amplifying

B4 Filament Voltage 6 Volts 22/6
Filament Current 0.25 Amp Max. Plate Voltage 150 Volts

B6 Filament Voltage 2.5 Volts 22/6
Filament Current 0.15 Amp Max. Plate Voltage 120 Volts

B7 Filament Voltage 6 Volts 24/6
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Louden VALVES

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4/6

Filament Volts 4.5 to 5
Filament Amps. - 0.4.
Anode Volts - - 40 to 80

Made in 2 types.

F1 (Plain Louden) for Detection
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All Fellows operators can be supplied and purchased at 29 Store Street, Tottenham Court Road, W.C. 1; 24 Bridgemill Court, Nottingham and Docklands House, Queen Street, Cardiff.

DULL
EMITTERS
8/- and 9/-

14 Volts 16 Volts
Filament Amps. 0 Anode Volts 40 to 80

Each made in two FERF or Dull, no
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N.B. These valves consume only one
seventh of the current taken by ordinary
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Some time ago, availing myself of your offer in the Wireless Papers, I purchased two
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Please write clearly in BLOCK LETTERS, enclose postage 1/-d. for each valve
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55

"Point O-Six for Twelve-and-Six"



H.F.
Red Spot.

Characteristics
P.D. Voltage 2.5 to 4.0 Volts Current 1 milliampere Anode Voltage 30 to 100 volts Total Emission 0.5 milli-amperes. Test pressure 1000 mm. Hg. Amplification factor 200+

"It's the VALVES, old man, that make all the difference as to whether you get those distant stations or not. Rome, Marseilles, Barcelona—with a moderately good set and aerial you can be sure of picking up all the best that's going, if you have Neutron Valves."

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"Change all your valves to Neutrons, old man!"

L.F.—
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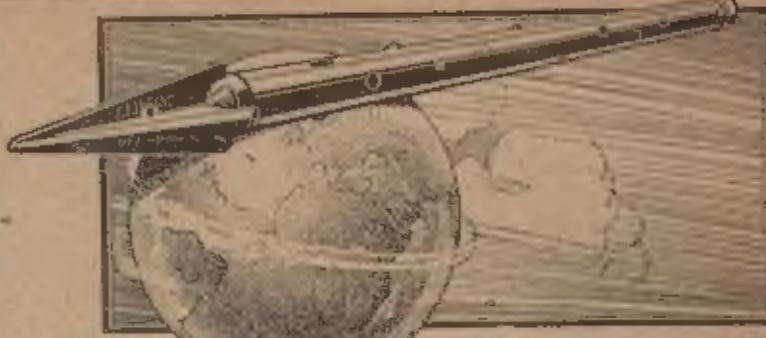
Characteristics
P.D. Voltage 2.5 to 4.0 Volts Current 1 milliampere Anode Voltage 30 to 100 volts Total Emission 0.5 milli-amperes. Test pressure 1000 mm. Hg. Amplification factor 200+

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Finally Drawn and Patented by Neutron, Inc., makers of the well-known Neutron Crystal, the Neutron Valve is a vacuum tube designed to appear as the valve diaphragm required in oscillators which now are common. It has been made for M.F. or Double Oscillation, I.F. and at 12.6 by Radio-Dial Company. In case of difficulty and P.O. 12.6 for another valve, call Mr. T. G. D. D. or Mr. J. A. S. Address: "Valve Dept. A."

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If you are troubled with Weak Signals, Intermittent Signals, Electric Main Disturbances, Local Set Interferences, Muddy Reception, the probable cause of trouble is an inefficient earth. Get a better earth to-day. But it must be a genuine Climax Earth. The genuine Climax Earth is easy to instal. Just drive it in. The patented plough point and watercourse forming projections are an essential feature. An ordinary tube is a poor earth because it fits loosely in the ground. Insist on the genuine Climax and ensure perfect earth contact. Now available in two models.

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CLIMAX SHOCK ABSORBER SET



CLIMAX LIGHTNING ARRESTER

For aerial insulation de Luxe.

One pair of Climax Insulators linked with a Climax Shock Absorber Spring at each end of your aerial mean perfect insulation and freedom from sudden strain due to moist sway or induced rope strain. Each Climax Insulator (Reg. Design No. 10871) will stand four times the fail-safe voltage of the ordinary insulator while it has far less capacity to earth.

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THE CLIMAX LIGHTNING ARRESTOR complete ready to fit - 7/6



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FOLDING
FRAME
AERIAL

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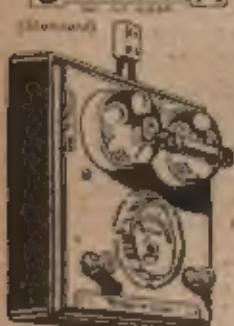
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